

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**Dandy Dick Not Worth Serious Discussion—The Prevalent Fallacy that Popularity Redeems Worthlessness—To Amuse the Limitation, not the License, of the Theatre—Pinero's Latest—Mistakes Coarseness for Smartness and Rudeness for Humor—Heart-Disease and Poison the Two Ideas of Contemporaneous Playwrights—The Need of Lessons in Morbid Anatomy Apparent Among Them—The Toxic or Cardiac Comedy as Illustrated by The Mousetrap and Other Current Pieces.**

Mr. Pinero's eccentric comedy at Daly's Theatre is, I believe, generally accepted as a bad play well done.

It is not very disparaging to a manager to say that one of ten plays produced is bad. But it is a sign of a healthy sentiment in a community when the success of a manager does not condone his mistakes of judgment.

Dandy Dick is not worth discussing seriously, except from the point of view of morality. It is almost as flagrant an aesthetic mistake as the wretched stuff in which Mrs. Langtry is now making money.

A man cannot write even a one-act farce without due regard to the true and the false, and the measure of his work's beauty will be to the discerning mind the measure of his work's truth.

We have been met everywhere by the rather pathetic assurance that while As in a Looking Glass is a worthless play, it nevertheless makes money. As if worthlessness were redeemed by popularity, and it were a foregone misfortune in play-making that to be successful one must be cheap and nasty.

I hold, and have ever held, that it is such puerile and abominable sentiments added to such puerile and abominable plays that divorce the worthy art of the stage from the great conservative good sense and good taste of the community.

In a large city there will always be a great class of idle, thoughtless, happy-go-lucky men and women who are the ephemera on the edge of real life. They live from hour to hour gratifying their appetites and their vanities. Their jaded pulses must be stirred by impropriety and startled by excess. That the verdict of these men and women upon the essentials of conduct or the elemental principles of art are worth a snap of one's fingers, I do not believe. But they fill a theatre sometimes, and their flippant approval passes for a verdict.

This appears to have been the case with As in a Looking Glass. But it cannot be said to be the case with Dandy Dick.

There is a wide line between the work of Mrs. Langtry and that of Mr. Daly. I cannot keep regarding her as in some sort ephemeral.

A few more such plays as this of As in a Looking Glass, and the veil of considerate forgetfulness will be thrown over her by the men and women who make up the solid bulk of the community, and who do not care to discuss art from the side of its glittering improprieties.

I was talking with Mr. A. M. Palmer the other day, and he, like hundreds of others who have had their attention directed to the motiveless and purposeless character of such plays as Mr. Mansfield's gloomy allegory and Pinero's scoffing irony, fell to discussing the object of the theatre, and he announced once more that it was "to amuse."

I have heard this so often that I am inclined to believe this is the one inadequate fallacy that is responsible for most of the muddle and all of the monstrosities.

Amuse what?

Certainly not the base and the ignorant and the lawless!

But they are in all theatre audiences, and are the loudest and most vehement.

It is quite possible to assemble a crowd in ten minutes on any street corner who will be amused by cruelty and thrilled by violence.

I was in Broad street the other day when it was most crowded. An elegantly dressed clerk, with soft, silky side-whiskers, came out of a store-house with a wire rat-trap in his hand. The porter of the establishment had caught a rat. This young man ran down to the curb with the caged animal and called to a number of his acquaintances. They gathered round him. The porter brought him out a can of turpentine. They poured it through the wires on the helpless animal, and one of them touched a match to him and opened the cage.

Then a shout of exultation went up from bankers, brokers and small boys as the little bit of life ran wrapped in flame and died writhing in the street.

This was amusement.

And the young man went back with a look of animation that belongs to an amuser.

There isn't a man or woman who reads this account of the occurrence who doesn't feel instinctively that such amusement ought to be curbed under law.

And there ought not to be a man or woman of intelligence who does not know that wherever there have been amusements, from a rat-bait up to a royal opera, there has been a curb set by good taste and good sense upon the cruel instincts and the heartless stupidity of amusers.

The point is here: To amuse is not the license of the theatre, but the limitation. It must amuse under law. For amusement can

my pride, my ambition and my self-respect the proposition that I was an amuser only.

My experience with the greatest and worthiest actors shows me that they do resent it. I have talked with Edwin Forrest, Charlotte Cushman, Miss Kemble, Ristori and Salvini on that subject. Their united and accordant testimony was—that if, after years of study and work, they were convinced that they had only amused, they would be of all vain workers the most miserable. The consciousness that they had done something more, ennobled their calling and strengthened their self-respect. They were justly proud to believe that they had made men and women think and feel; that they had put high purposes and worthy views before the public; that they had stimulated heroism and illustrated virtue; that they had in some way helped on the great fight of mankind and would not be accounted mere ticklers and their work only clowning

dress-coat and a frilled shirt, whose stock of anecdotes is about the policy-shop and Sing Sing.

It endeavors to make us admire those things in a worn-out demeanor which are not admirable. It mistakes coarseness for smartness and rudeness for humor.

It is built on the dangerous hypothesis that anything which defies the conventional restraints is luminously funny and joyously acceptable.

But it only is to people who habitually defy conventional restraints.

You'll pardon me for this moralizing, but we have to run the old-fashioned stake of truth through the new-fashioned heart of sophistry occasionally.

Some good work has been done by the honest players in spite of the playwrights, and to that we turn with comfort.

How stands the record? First, Mr. Charles

Most of the objections cited against Mr. Mansfield's allegory and Mrs. Langtry's exposure hold against this play. Its recital in three acts is simply this: A wife with a sick husband tries to poison him with arsenic, because she loves another man, and being baffled by a doctor, she poisons herself.

The theme itself has no merit. The treatment has the merit of delicate incidental comedy lines, which read well but act tamely.

I tried to figure up in my mind how many Grundys and Pineros it would take to make a Henrietta, and put comedy and genial satire on its feet.

Our contemporaneous playwrights all seem to be limited by two ideas. One is heart-disease—he other is poison.

A modern comedy, it appears, must be toxic or cardiac. If a man writes a new play, people ask him, "What do you use, chloral or arsenic?"

I should like to suggest to the younger school of dramatists that they take a few preliminary lessons in morbid anatomy. The heart business is about worked to death. The playwright assumes without any warrant that there is only one kind of heart-disease, whereas there are several. He insists that all people with heart-disease drop down dead as if they had been struck by lightning, whereas nine-tenths of them die in their beds most lingeringly.

He insists that emotional excitement is fatal to all these patients, whereas it is necessary to keep some of them alive.

What we ought to be able to determine when a woman dies on the stage is which of these affections has killed her:

- Is it Carditis?
- " " Eudocarditis?
- " " Pericarditis?
- " " Fatty degeneration?
- " " Hypertrophy?
- " " Angina pectoris?
- " " Aneurism?

I am inclined to think that the young man in Henrietta who thinks he dies of heart disease, dies of apoplexy. I am satisfied that Mrs. Langtry, who sincerely believes she dies of chloral, breaks down under the action of corrosive sublimate or ground glass.

I am satisfied that Mrs. Abbey, who swallowed arsenic, quietly uses a hair-pin when she goes off, to help on the results.

Mrs. Langtry when she swallows her dose begins immediately to tear at her bosom. But if she must be physiologic, she ought to know that the corrosive action is not in her breast, but in her stomach. She reminds me of that amateur lady who, when she says, "Great Heavens! my heart is breaking," always lays her hand on her marble brow. An action that always struck me as being peculiarly devoid of "local color."

NYM CRINKLE.

## Mr. Boucicault's Return.

Dion Boucicault arrived from San Francisco Monday, and left almost immediately for Boston, where he is to open on Monday night in his new play, Phryne. Mr. Boucicault is hopeful of the acceptance of his piece in the East, owing to its hearty reception in California.

Mr. Boucicault's trip to the Pacific Coast was not altogether satisfactory, owing chiefly, he thinks, to Manager Frank L. Goodwin's neglect of duty. According to Mr. Boucicault, Goodwin was a serious detriment to the success of the Frisco engagement from the beginning. He left much of his work undone, and billed the city badly. Moreover, he did not bring out to the star the sort of company he had promised.

Mr. Boucicault is a remarkable man in very many respects. It may be that his full deserts as a prolific producer of plays will not be enjoyed during the remaining years of his singularly active life. But in any event, whether his true rating will be deferred to a posthumous period or whether it will be accorded before his brilliantly erratic career is closed, we cannot forget that he has in his time done more by his individual exertions to afford pleasure and diversion to the public than any other contemporary dramatic author that can be called to mind.

Mr. Boucicault has been hotly pursued by malice and mendacity; enemies and self-constituted censors have combined to wreak vengeance upon his public work because of his real or fancied personal shortcomings. The spirit of injustice that will blindly damn the fruits of a man's brain because his private life has become a matter for discussion or criticism is quite as reprehensible as the worst of the acts with which he may stand accused by public opinion.



SYDNEY ARMSTRONG

be made as vile as some kind of instruction, and as pernicious.

I dare say incest and the Caesarean operation would amuse certain people.

The records of a pagan drama show that they have.

Peck's Bad Boy has shown that precocious vulgarity, using a father as a victim and putting the vice of the pot-house into the frame of an infant, convulsed servant-girls and small boys.

There are dens and holes in all large cities where unmentionable amusements draw the morbid, the ignorant and the filthy. But they amuse.

There never was a hanging that did not draw more people than a horse-fair, and there never was an iniquity put on exhibition that men and women were not found weak and wanton enough to applaud it.

If I were an actor I should resent with all

when their labors were adjusted in the assize of posterity.

Let me say here that Mr. A. M. Palmer, in furnishing me with a text, does not furnish me with an example. More than any manager I know he has made his public services subservient to good taste, and has oftener than any manager I know put the pure and the lofty ideals in current drama before the public when they did not want them.

The Rantzaus and The Danicheffs were not performed because his good judgment told him the promiscuous public wanted them; but because his good taste told him they ought to want them.

If good taste did not come to his aid it was no fault of his.

The objection that I make to Dandy Dick is that it imparts the flavor of the manure heap to the drawing-room.

It reminds me of the negro minstrel in a

Fisher in Dandy Dick. What a pearl of price is he before a herd of animals! How exquisitely he presents in dignity, gentleness and correctness the fine points of a benign, gently bred father! How inane is the burden of farce which he has to carry! His Dean is a lifelike portrait on the side of its gentleness and worth, but on the side of its horse business it is a contradiction in spite of him.

I need not tell you that I do not care for Robson's work in The Henrietta. I think it is simply eccentric where it ought to be brim full of sentiment, and it is only comic in peculiarity where it ought to be subtle in meaning.

The opening of Wallack's Theatre under the management of Henry E. Abbey presented several favorites. But The Mousetrap, which is as meaningless a title as As in a Looking-Glass, has an unworthy and uninteresting story which is treated in a literary and not in a romantic spirit, and failed to interest.



<b>WALLACK'S THEATRE—THE MOUSETRAP.</b>	
Lord Normantower.....	Osmond Tear
Sir Peter Land.....	Charles Gray
Philip Selwya.....	E. D. War
Tom Verinder.....	Sam Sothe
Kate Derwent.....	Rose Caglin
Beatrice Selwya.....	Mrs. Abbe
Mildred Selwya.....	Enid Leal

There was a big uproar at Thirty-fifth street and Broadway on Monday night. After a week's rest from its four months' tour to the Pacific Coast and return, Edward Harrigan's Park Theatre company opened its regular season in the Metropolis. The Leather Patch was revived, and the large audience was

A Dark Secret is in its fourth week at the Academy, and its watery sensation is a source of continued delight. There has been a dark

Edith Hall takes Maude White's place in John Hascall's One Million Dollars company.

■ The present is an important season for David Beasly. Two plays, in which he has collaborated are soon to be produced in this city—*The Wife*, by De Mille and *Two Men in a Boat*, by the Lyricists. These plays will be produced by Bronson Howard and himself, at the Foremost Street Theatre. His *May Blossom* is touring through the East; *Cotta* is playing *Pawn Ticket* s.o.p. by Clay M. Greene and himself; *Jeffries Lewis* is playing the *Bellevue* here in San Francisco, and *Under the Pole* is touring the country by Clay M. Greene and himself, is being produced by Eugene O'Neill and himself, and *Two Men in a Boat* is being produced by Bronson Howard and himself.

Seats secured two weeks in advance

**HARRIGAN'S PARK THEATRE.**

**MR. EDWARD HARRIGAN,** - - - - - Proprietor  
**M. W. HANLEY,** - - - - - Manager

**EDWARD HARRIGAN as JEREMIAH**  
**THY** in his Original L-cal Comedy,  
**THE LEATHER PATCH.**  
Dave Braham and his Popular Orchestra.



## The Giddy Gusher.



Everybody interested in the theatrical fraternity must be tickled to pieces at the way little Emma Abbott got on her hind legs in a church at Nashville and struck out with the minister. Many an actress would have sat and inwardly consumed with the desire to talk back, but few would have had the nerve to speak out in meeting, and so thoroughly to the purpose.

Facts and figures are the irrefutable arguments in any case, and it is a lamentable truth that where one actor is charged with a crime in the United States, there are ten clergymen. I don't think the day ever breaks but it is the task of some newspaper to chronicle the discomfiture of some ordained priest. Whereas, we go weeks and months without adding a professional name to the black-list. Some actor once told me he had compiled a scrap-book in ten years of clippings about bad ministers, and he had as religiously garnered the traces of histrionic horrors. The actors were nowhere.

If the ranks of the unnumbered fallen women of the world could be catechised, you would find that where one girl met her betrayer, or entered the downward path, through the theatre, twenty took their first lessons at evening meetings. In small country towns the class-rooms and conference rooms, the revivals and regular sessions of the church bring young people together, and as they are at church, relieved of all restraint, they do pretty much as their lustful young hearts and lusty young limbs advise.

An old, hard-headed farmer at a meeting I attended once, away down East, voted against an appropriation for a singing school; and this is the speech he made before "brethren and sisters":

"Fur one, I'm agin the 'proppiation of money fur a singin' skewl. Jest look at the work of the last one we had, an' what came of it? Three of our best gals made use of the offices fur chrishtenin' before they teched the marryin' service, an' as menny as three more is a har-lotting down to Bosting ever sense that last pesky singin' skewl. The adults and adutresses of the church kin stan' out agin singin' outen the same book an' sittin' clost to the sexes onto cushioned seats, but it's no fodder fur young cattle, an' I'm agin it root and an' branch."

The reports say Emma Abbott's remonstrance met with uproarious applause. It's good to know that the fanatics of the pulpit haven't got the people by the hair after all.

A similar instance I have heard my mother relate that happened somewhere in the 'thirties. A beguiling little man, with a sweet tenor voice, had the women of that period wild. He was a sort of theological Kyle Bellows—too utterly sweet for earthly use. He had an unparalleled career of success in the pulpit; his speech was eloquent, and in the midst of prayer or exhortation he would break out in sacred song and lift the sisters out of their Congress gaiters and disturb the serene fit of their garters. This was John N. Maffitt. He was a crusher, but he got found out badly. He was hauled up by one session of the Methodist Conference, but he was such a shining light, such a drawing card, the brothers concluded to whitewash him over and let him run another heat.

However, a lot of scandal followed the camp, and very few of those who listened and admired but had heard the names of Mrs. Sargent and Mrs. Chaplin, two of his Boston female disciples, whose husbands had made the Hub rather warm for the singing saint. It was at some New Hampshire revival, in Hopkinton or Claremont, that Maffitt drew a long bow at theatrical affairs. Fanny Kemble had Boston crazy over her acting, and Maffitt took occasion to compare her to Delilah, or Jezebel, or some other off-color Bible belle, when a small female rose and said:

"Where did you get your information, Brother Maffitt—from Mrs. Sargent or Mrs. Chaplin?" And she broke up the meeting in admirable disorder. That young woman was a Miss Julia Pelby, an actress of repute in Boston, who was visiting the New Hampshire Fair, and dropped in accidentally to hear the famous exhorter. These few words set the ball rolling. Brother Maffitt had no further pull. He returned in a very demoralized condition. That revival languished, and Miss Pelby had the reputation Miss Albrut will enjoy of knocking out the gospel sharp in the first round.

Don't all the nice people love dogs? I think so—the theatrical people especially. I was rushing through a depot the other day when I saw a pretty sight. In one seat, in some thick, warm wool wrap, lay a black and-tan—a time-worn old creature whose hair was turning grey—snug and comfortable, spending the last days of its life in ease; and on the adjoining seat an aristocratic, elephant-colored greyhound, splendidly

groomed. About his proud neck was an elegant collar, and about the whole animal was an atmosphere of loving kindness quite delightful to enter. I, who cordially like an ash barrel bone-hunter, stopped to congratulate the black-and-tan, and have a few words with the fine hound, who uncalled his ungrateful bones—a very Bernhardt of a dog—when a lady said:

"That's Mr. Reed's dog."

"Oh!" said I, thinking of Mr. Stokes' partner; "and as slender as a reed; and those who run may read, and several other Reeds."

"Roland Reed," said the lady.

"Bless me!—yes, of course I know Mr. Reed. So this is Roland Reed's dog—and it's a beauty. It does him credit; and he loves dogs. Well, he wouldn't be a good actor if he didn't."

The profession is addicted to 'em—Fanny Davenport's "Boots," Clara Morris' "Rags," the "Charlie" and "Rose" of Coghlan, Lizzie Nunnemacher's cherished "Kittens," Stetson's "Skeesicks," Johnny Matthews' "Dorcas," Frank Frayne's beautiful bull, who corresponds with my "Smut"; Charles Wheatleigh's fine pugs, George Clarke's Newfoundland, Mrs. Abbey's collie, James Lewis' red setter, C. D. Hess' inseparable spaniel—all prove the love of the profession for the noble beasts.

I wonder what Almee did with her dogs. Almee had the Lord's own monkey. Such a darling no one ever saw. Mrs. Harrison (Louis' mother) had a monkey who assisted in the domestic arrangements—shelled peas and ground coffee; but Almee had a monk who for entertaining purposes laid over the world. She sat down with the score of a new opera, and ran it through at the piano. A moment later Mr. Monkey perched on the stool, turned a page of the music, pounded the keys of the piano, let a dismal screech out of him (practising the melodies), and flung the music-book away as he had seen Almee do.

One day that lamented actress was in her bath when some one called. She hastily made her toilette, powdered her face at a dressing-table and left the monkey in possession of the room. Monk soaped himself well, plunged into the water, came forth and tackled the powder; returned to the bath and went again to the toilet-table. When he was discovered he looked like a baker, covered with dough; but he was doing his best to imitate his imitable mistress.

Poor Almee! How well I remember her first advent in New York—when her jewels were so magnificent that they were kept in the safes of the Erie road, and she sang and acted La Belle Helene as no one ever dared do it before or after. There was a little swarthy fellow named Gaussin, who did her Paris, and the audiences used to tremble at the riskiness of the situations, till Meulau's carpet-bag and umbrella relieved their overcharged hearts of anxiety.

Almee was a warm-hearted, honorable woman, who encountered more kinds of luck during her life than a dozen other actresses dream of. She was a very kind woman, and the disposition of her property to the poor, sick and orphaned, was a fitting end to a generous, jolly life. Offenbach will make it very pleasant for her, and we shall certainly see her again. I can't believe in a state of future reward without opera bouffe, any more than I can accept a state of future punishment without a course of lectures by Matthew Arnold and an occasional sermon from Talmage.

THE GIDDY GUSHER.

Along the Line of Attack.

Manager P. A. Marks, of Quincy, Ill., is a determined enemy of the play-pirates, and has never allowed one of them in his theatre. He is outspoken on two subjects—play-pirates and deadbeats. "I have refused offers of \$250 and \$300 a week from pirates for the use of my house, while other local managers have admitted them," says Dr. Marks. "These local managers have made money, I suppose. Now, when a combination manager makes up his route he makes no distinction between the local managers who have harbored pirates and those who have refused them shelter. The travelling manager expects me to give him just the same terms—if not better—that he gets from those fellows, forgetting that while I was protecting him they were robbing him. I think the rooting out of play-piracy rests with the combination managers. They alone are responsible for the present state of things. A few seasons ago I was instrumental in breaking up a so-called Madison Square Theatre company, advertised at the Rink here. Hazel Kirke, May Blossom, Young Mrs. Winthrop, My Partner, Danites, etc., were announced. I wired A. M. Palmer, McKee Rankin and Louis Aldrich. They sent me power of attorney, and, scared by the prospect of prosecution, the company disbanded. I suppose, however, that if Mr. Palmer sent a company this way, he would not book with me unless I gave him the same terms received from local managers who have done business with pirates who have appropriated his plays. Just as soon as the regular combination managers refuse to deal with local managers who harbor pirates, just so soon will the robbers be driven into the little towns and be heard of no more."

The rights to For Congress in the United States and Canada are held by William Cullington. Louie Lord recently presented the play in Sedalia, Mo., under the title of A Member from Congress. Last season Miss Lord earned a prominent place in the play-pirate column by presenting—with the connivance of L. M. Crawford, of Topeka, Kas.—Fanny Davenport's Fedora.

Harry C. Sheldon, of the Byers gang, Chicago, recently wrote to the Palace Theatre, Denver, for dates. After looking over the enticing repertoire enclosed, Stage Manager William Devere replied: "Yours received. I see included in your repertoire Mr. Mayo's Davy Crockett, Miss Pixley's M'liss and Mr. Winnett's Passion's Slave. We cannot play these copyrighted dramas, and therefore cannot play you. I also understand that your California Detective is filched from Milton

Nobles' Phoenix. Mr. Nobles' play cannot be stolen and I be a party to the theft." Mr. Devere communicated with Mr. Nobles, who sent all the correspondence to THE MIRROR, with the following note: "Mr. Devere certainly deserves recognition for his honorable stand. As Valentine Love. A Double Life is one of the numerous titles given by play-thieves to The Phoenix. At the time Love presented A Man of the People in Cleveland your correspondent there called attention to the fact of its being my play." A report comes from the West that Love and his partner have disbanded their company.

W. A. Gregg, manager of Bella Moore, has been moved to reply to several prods given him in THE MIRROR in regard to his pirating A Mountain Pink, the property of A. T. Andreas. Barring a few sentences more emphatic than polite, and a little superfluous matter, Mr. Gregg's letter is here reproduced: "DEAR SIR:—I have just seen the article in THE MIRROR in reference to myself and A Mountain Pink. Now, as you have seen fit to mention this matter several times, I trust you will do me the justice to publish my side of the matter in as prominent a place as you have Will Andreas'. The lines he quotes are garbled from a letter I wrote to Laura E. Dainty. I found that Miss Dainty was writing to managers with whom I was booked, notifying them that if they allowed me to play A Mountain Pink she would hold them responsible, etc. I wrote to her and said that I considered the writing of such letters by her an impertinence, as I was playing the Pink by authorization of A. T. Andreas, and if he wanted me to stop it he certainly would tell me so. I told her that I had written to A. T. Andreas in regard to the play, but that my letters were received and answered by his nephew, W. D. Andreas; that, further, as A. T. Andreas had told me to play the piece, I proposed to do so until he notified me differently; that I did not recognize either W. D. Andreas or Laura Dainty as having any authority in the matter. I said, in effect, that I was sorry the laws did not protect plays. If they did I would be much better off; for while I was paying a royalty on A Mountain Pink my business was frequently interfered with and injured by companies playing pirated versions at cheap prices. I certainly did not write to A. T., or even W. D. Andreas, the lines you quote; but I did write to a person who I had every reason to believe had no more right to the play than myself, if as much. If A. T. Andreas objects to my using the play let him notify me to that effect; otherwise I will play it as frequently as I wish, despite anything W. D. Andreas or Laura Dainty may do or say."

"A few weeks ago you stated that I had no right to play The Danites. What authority had you for the statement? Joaquin Miller told me in person that he owned all rights to it, and gave me written permission to use it. I have no reason to believe that Mr. Miller misstated the facts."

The Riley Dramatic company is presenting A Night Out through Indiana. Filson and Emery played the company at their Opera House, Huntington, week of Sept. 26. Bart ram and Burbridge, now on the road, have the rights to the comedy for this season.

Our Lynn (Mass.) correspondent writes: "Enclosed is the programme of a company doing Peck's Bad Boy in New York State. I believe this play is the property of Charles Atkinson. On the other hand, I am told by Manager Atkinson that his cheap price company bearing the title of Atkinson and Cook's Stock company will present Two Orphans, The Danites and '49. I am also told by a friend who has just arrived from Digby, N. S., that H. Price Webber is advertising Alone in London."

Chase and Howe, play pirates, are presenting My Partner under the title of All for a Woman. The names of the characters are unchanged. Last Spring Manager Douglas, of St. Joseph, Mo., refused a date to the Chase and Howe company.

Manager W. L. Plack, of the new Mountain City Theatre, Altoona, Pa., has just refused a date to play-pirate H. W. Amlar.

Harry Watkins writes THE MIRROR: "What is going to happen? An actor refuses to appear in a stolen play unless the author is paid a royalty. Is this the dawning of a new era in the dramatic world? Read the following: 'Mr. Harry Watkins—Dear Sir:—Some time ago I purchased the MS. of a drama entitled The Shingaw. Having since ascertained that it is really a copy of your well-known play, Trodden Down; or, Under Two Flags, and recognizing your ownership, I have determined to make no public use of the same without your permission, for which I am willing to pay a royalty. It is this agreeable, and the royalty within my means, please let me know your decision and oblige, yours on the square, Bart W. Wallace.' Now, Mr. Editor, what could I do but make favorable terms with such an applicant?"

The Fort Worth (Texas) Evening Mail reprints our list of dramas appropriated by play-pirates and of the notorious pirates themselves. It says in regard to our crusade:

"The New York MIRROR is after play-pirates with a pointed instrument and publishes a list of companies that are presenting plays without authority. A play-pirate is but one degree removed from the level of an ordinary thief, and THE MIRROR should have the hearty co-operation of theatre managers throughout the country until the discreditable and dishonored practice has been broken up."

"I don't blame the play-pirates as much as I do those who give them the license—namely, the managers," said Harry Miner. "I am glad to see the active work THE MIRROR is doing, but I should like to see owners and authors who are so anxious to give information, not letting it stop at that, but prosecuting these people. They seem to think the publication of the pirates' names in the paper is enough. Not one of them cares to come to the front. My experience with a number of authors makes me think that a great many of the pirates have as much right to the works they produce as the dramatists themselves."

"I will tell you what I think ought to be done. People who are drawing big royalties from plays should be stopped by those who are paying them as long as the pirates continue their stealing. That is just the trouble with The Silver King. It is being played in California and all over the country. If I am not protected I shall stop and demand protection, and if I can't be protected what is the use of my paying? I pay simply because I have money and can be sued."

In further commenting on play-piracy, Manager A. M. Palmer remarked to a MIRROR reporter the other day:

"I think the thanks of all honest people in the profession—managers, actors and authors—are due to THE MIRROR for its industrious, unceasing and intelligent efforts to rid the pro-

fession of the play-pirates. It ought to be the work of every honest man in the profession to second those efforts. In matters of this kind public opinion when once aroused is stronger than statutory enactments, and THE MIRROR, in arousing the right kind of opinion, is doing an inestimable service. By and bye I hope that in consequence of this aroused public opinion we shall be able to get laws which shall make it possible for the owner of a play to protect his property in Galveston, Texas, or Portland, Oregon, as easily as in New York City."

"I think THE MIRROR deserves a great deal of credit for its campaign against the play-pirates," said Rudolph Aronson, "and I believe that if the same enterprise was shown by others it would go a great way toward putting an end to the evil. I think the laws ought to be in such shape that criminal action could be instituted. For my part, I can see no difference between stealing a play and robbing a man of his goods and chattels. Attempts have been made to steal Erminie, by at least a dozen unprincipled and irresponsible managers, under such names as Robert Macaire, The Two Thieves, The Two Robbers and The Vagabonds, but in every instance they have been stopped, except where they have been playing one night stands and jumped away so quickly that it was impossible to get at them."

George H. Jessop and William Gill have learned recently that a farce-comedy of theirs, entitled Muddles, which they gave into the keeping of Harry St. Maur, the lessee of the Aquarium, London, some five years ago, has been played over 300 times in England without any compensation to the authors. The comedian who appeared in the piece, Fred Sydney, is now in this country. He was entirely innocent of any wrong, receiving the play from Mr. St. Maur.

A. L. Wilber is pirating Passion's Slave under the title of A Father's Curse. T. H. Winnett has just received word from Cook and Thompson, managers of the Academy of Music, Fort Wayne, Ind., that a "dramatic alliance" called the Laurence-Vaughn company, is playing the drama throughout Indiana. The managers applied to Cook and Thompson for dates, but were informed that "no pirates need apply."

## Overcrowded.

"I never saw so many people in all branches of the profession disengaged at this time of the year before," said Manager W. R. Hayden, of the late Amusement Exchange, a few days ago. "We had on our books in our negotiation department the names of nearly 2,000 people who have not signed. This number includes people in every line, from managers down to property men and from leading stock star actresses down to march-girls and figurantes. A most remarkable feature is the large number of prominent advance men and business managers who are still in doubt as to whom they will precede over the country."

"Among the number are some of the best known business men in the country. The cause of all this is that there has been a general decrease in the number of travelling companies. There has also been a general decrease in salaries all round. Our registration department was in the hands of an old stage-manager, and to show you how affairs are at present, I will restate one instance of how quickly a company is filled. H. C. Jarrett turned his new English play, Lost in the Snow, over to us to secure people. The gentleman in charge of the negotiation department read the play, and then filed the company in an hour, making out contracts, arranging terms, etc."

"Are there any people engaged in New York now at all," was the query propounded to a MIRROR reporter by H. A. Rockwood, manager of the Held by the Enemy company. "I came in here to Frohman and Randall's office one morning, expecting to find a few people disengaged, so that I could fill up a No. 2 held by the Enemy company. Instead of that there has been a veritable mob. They seem to come in crowds. By actual count there were thirty-two people waited upon me in one morning, and I had to go out and buy a new address-book for their names. Mr. Gillette has been so harassed by applicants for positions that we have been forced to announce that he is not doing any of the engaging for the Held by the Enemy or the She company."

"It is a fact that there are a great many people disengaged at the present moment," said J. J. Spies, the theatrical agent, to a reporter of THE MIRROR, "and this refers more particularly to the ladies. I have employed and am employing just now a good many people, but I find as a rule that those who are idle are not the people I want. The fact is that I don't know enough about them to recommend them to managers. Very few gentlemen are idle whom I know anything of. The reason for this condition of things is hard to give, except the very natural one that the profession is increasing too fast. The people who are getting into it by every possible means are as ten to one against those who are leaving it by death or otherwise. The evidence of this is that there are a great many people in good positions now who have never been heard of before."

"The Inter-State Commerce law has not affected the better class of people much. There are just as many good companies travelling now as ever, and personally I have done more business this season in filling such companies than ever before, and I am now engaged in getting up four or five companies that go out in October. The ladies out of engagement, as I stated before, outnumber the gentlemen as five to one, and they are capable people, too. The reason for this I do not know."

"There are more people disengaged now than there are engaged, by a large majority," said Colonel T. Alston Brown to a MIRROR reporter, "the reason being simply that not one half of the companies that usually take the road are going out this season. Of course the Inter-State Commerce law is largely responsible for this condition of affairs."

## Amateur Notes.

The Halcyon Amateur Opera Association will present The Chimes of Normandy at Warner Institute, Brooklyn, on Oct. 17 and 18. The cast includes Lizzie Healy, David Andrade, Thomas Barry, Minnie Campbell, Charles Ward and Dr. Corish.

La Mascotte is announced as the opening performance of the Amateur Opera Association.

The opera will be given early in December at the Brooklyn Academy of Music. The officers for the coming season are John Landers, President; L. Hoffman, Vice-President; Arthur Walton, Treasurer; Frank S. Waller, Secretary, and Charles Parsons, conductor.

Messrs. Dixon and Ballantine wish the amateur world to know that they will give "a joint entertainment and reception" at the New York Turn Hall on Wednesday evening, Oct. 19. The programme includes singers of high and low degree and a performance of Nan the Good for Nothing.

The Rival is to give its first performance this season at the Lexington Avenue Opera House on Tuesday evening, Oct. 18. Handy Andy is the piece announced for representation.

The Hawthorne will present Henry J. Byron's comedy, Uncle, at the Lexington Avenue Opera House on Thursday evening, Oct. 20.

## Professional Doings.

—Professor La Barr teaches stage dancing, groupings, etc., at 80 Fifth avenue.

—Alice Taylor, leading with One of the Bravest last season, is at liberty.

—Neil Florence goes with Held by the Enemy No. 2, which opens in Stamford on Friday.

—A dramatization of She will shortly be given a hearing in London.

—Mrs. James W. Morrison (Julia Wheeler) has presented her husband with a boy.

—Hengler, the famous Great Britain circus proprietor and manager, died recently of heart-disease.

—No. 2 Erminie is headed by Addie Cora Reed, Fred Solomon, Henry Walton and Albert Kleis.

—Mae Westworth is engaged for a prominent role in A Boon to Matrimony.

—Once in awhile Frank Mayo finds it profitable to revive Davy Crockett, the play that made his fame.

—It is said that Augusta Van Doren will soon start out again with Charlotte Russe.

—Richard Mansfield's Dr. Jekyll and Mr. Hyde has created a sensation in staid Philadelphia.

—George W. Baranow writes that he has resigned from the W. J. Scanlan company.

—Harry La Tor has left Agnes Herndon's company and gone in advance of Mattie Vickers.

—Stetson's Barlesque company is in Louisville in the throes of disintegration.

—Fanny Forrester and John E. Ince are to revive Fun in a Boarding School, opening a starring tour on 17th street.

—Bristol's Equescurriculum is having a very successful tour of the South. It opens for two weeks in New Orleans, Oct. 24; then tours Texas.

—On account of cancelling, Fair dates Nov. 8 to 11 are given in Tarboro, N. C. Manager Lichtenstein would like to hear from some good attraction.

—Missie Radcliffe is playing Daisy Copley in the successful production of A Run of Luck at the Boston Theatre.

—Joseph S. Strasburger is getting up a Southern circuit comprising Richmond, Norfolk and some half a dozen other cities.

—Lillian Lewis opens for a week in Milwaukee on Oct. 31, playing for the benefit of the Fire Department relief fund.

—The Hotel Windsor, Trenton, N. J., is next door to Taylor's Opera House. Every room is heated by steam. Special rates are made to the profession.

—People were turned away every night from the Leland Opera House, Albany, during the engagement of Held by the Enemy there last week.

—Pike's Opera House, Cincinnati, will be converted into an amusement resort on the removal of the Chamber of Commerce, whose lease expires in 1888.

—Business Manager Charles Osgood, of Harris' Theatre, Cincinnati, was presented last week with a handsome umbrella by Manager Wilber.

—Last week Charles T. Ellis, Jr., Casper the Yodler, played to the largest business ever done at the Novelty Theatre, Brooklyn, E. D.

—The Law and Order League in Cincinnati has resumed its war on Sunday theatricals, and has engaged a local detective agency to swear out warrants for the offenders.

—Last week John F. Ward, in The Doctor, played an excellent engagement at the Masonic Theatre, Louisville. The star's methods in this play are likened to the stage work of the late John T. Raymond.

—Fred P. Ferres, of Niagara Falls, has been engaged as assistant manager and senior lecturer of a cyclorama in London under the management of John Hollingshead. He starts for the other side early in November.

—The Redmond-Barry company is doing a large business on the New England circuit. Rene, the Huesnot Captain, has become an enduring success, and is now played almost exclusively.

—Nicely furnished rooms can be engaged by professionals at No. 21 Dauphine street, New Orleans, adjoining the Grand Opera House, and within five minutes' walk of the other theatres. Only first-class companies are taken, and at special rates.

—Jennie Kimball, of the Kimball-Corliss company, offers a long engagement to a musician competent to direct opera and burlesque. For the next three weeks Miss Kimball's company will be in Rochester, Troy and Montreal.

—Dan! Sully will continue on his highly successful tour with Daddy Nolan until June 1, 1888. He has been out sixty consecutive weeks, and has never known anything approaching his present prosperity. The tour has extended from ocean to ocean and up into British Columbia.

—George W. Peck issues a warning against pirate productions of Peck's Bad Boy and His Pa. He names Charles Atkinson, as having sole rights. There are three or four Peck's Bad Boy companies on the road, and Mr. Peck is going to take vigorous action against infringements.

—Marte Crocker is seriously ill with consumption at her mother's residence, No. 348 La Salle street, Chicago. She was forced to give up an engagement in Kansas City recently. Miss Crocker is the wife of Spencer Pritchard, the actor, and sister of Josie Crocker.

—Jim the Penman anticipated its opening by going to York, Pa., and playing Fair dates last Thursday and Friday. The house was crowded, and the success both nights, and the inhabitants of the Dutch borough were much pleased with the acting of May Brooks, George Edgar, Harry Eytzinger and Wright Huntington.

—Last Friday evening there was a unique gathering at the New Buckingham Theatre, Louisville. Indicted nonusers, their friends and wives, the common, attended the performance to the number of 500. It was a monster theatre party given by the Marshal of the District. The mountaineers seemed to enjoy the exciting adventures of the Ranch King.

—Henry Greenwall writes from Dallas, Texas: "I have been informed of reports circulating in New York that Louise Halle's business in Texas is good. I would say that there is not the slightest truth in these reports. I am more than satisfied with the returns. Miss Balle has repeated her success last season, and star, company and play have made an immense hit."

—Phippo's Opera House, at Boone, Ia., is a commodious and convenient theatre, under the management of Fred L. Shellers. It has a stage 30x47, with twelve complete sets of scenery. The electric light is used. Boone has a population of 10,000, with five surrounding towns to increase the theatrical patronage. It is on the Northwestern Iowa circuit, comprising right of the best towns in the State.

—J. F. Brien, manager of the Only a Woman's Heart company writes from the South: "We opened at Bidwell's Academy, Chicago, on Oct. 1, and could not accommodate the crowd. Again were people turned away at the matinee. Where return dates have been made through the South all the seats have been sold. Only a Woman's Heart is not a half bit, but one from the shoulder. Miss Blythe has become quite a pet with feminine theatre-goers."

—The loss of three comedians of last season does not detract from Kate Castleton's drawing power in Crazy Patch. She has just returned from last season's most profitable territory with the Patch, the success both will better results. Edwin Fox, her new comedian, who now plays the Lunatic, has become a great favorite. Miss Castleton's new topical song, "Excuse Me, I'll Tell You No More," has become as popular as anything she has yet warbled.

—Mr. Hamilton J. Magee, THE MIRROR's Melbourne, Australia, correspondent, has been appointed assistant acting manager for Brough and Boucicault in that city. He writes under date of Sept. 6 that "the opera Dorothy has been successfully produced at the Princess" by W. J. Williamson, Garner and Musgrove. Billy Elton is the life and soul of the piece. Brough and Boucicault have made a hit with Dick, by Alfred Murray, music by Jakobowski, now in its fifth week to good business. This firm has leased the Bijou for a year, and on Oct. 10, with Held by the Enemy, Nelson Decker, Ada Varley Decker and Cecil Ward, specially brought from England, are of the cast."







Thomas W. Keane with his son, 7, in Hamlet; large and enthusiastic audience. Mr. Keane's first appearance here was in the role of Hamlet. His leading lady and partner are Mrs. Keane and her son, 7, who is a very good actor. The latter with Mrs. D. P. Bowers.

**ROCKFORD.**  
Opera House (C. C. Jones, manager): Lotta in The Little Detective; large house. Her first appearance here.

**INDIANA.**

**INDIANAPOLIS.**  
The only theatre open during week of 3 was the Museum, the attraction being Across the Continent. Week of 3 to M. B. Woods.

Elbow Show: Great preparations are being made for the seventh annual benefit of Indianapolis Lodge, No. 13, P. O. Elks, to occur at English's 27. The musical first part will be repeated with a new introduction and a unique finale. Flak Hall, Robert Johnson and Frank Wade will take the tambourine, and John Kankas, Jerry Devoy and Charles Foster, the house ends. Joseph T. Fanning, Keated Ruler and City Clerk, will smile as interactor. In addition to a strong cast by professionals there will be base ball stunts and groupings by the ten base ball professionals who are members of this lodge. The Bales and Dougherty Home Minstrels are organizing and take the road early in November. Al. Bowers, a well known professional, will be with them. Special officer Klinehamer, at the Museum, has been deposed by the Police Commissioners, it being proved that he was too free and conspicuous with his club. The suit instituted by W. E. Mick against Prof. Morris for a recision of contract in the Morris Canine Paradox has been compromised and withdrawn. It is understood that Morris refunded \$2,000. John Russell, of Natural Gas fame, has been in the city for several days contracting for printing for his attraction. First mention was made last season, in this column, regarding the organization of the Natural Gas Co.

**ELKHART.**  
Buckley's Opera House (E. L. Brodick, manager): Francis Bishop in Mugs Landing; 7; fair business. On the following night she produced her new play, written by A. Z. Chipman, and entitled Gyp. In the play Miss Bishop has large scope to display her abilities. She thinks Gyp will prove a success.

**MICHIGAN CITY.**  
Opera House (Weller and Liest, managers): Hi Henry's Minstrels hit his delighted an immense audience.

**ANDERSON.**  
Deser Music Hall (T. B. Harrison, manager): C. S. Baldwin's Boston Comic Opera, 3-4 in Mascotte and Bohemian Girl; big audience.

Items: Mr. and Mrs. H. H. Howard (Bertha Wilson) left the Opera Co. here and returned to New York. D. Newman, of this city, is with the Dainty-Bennett Co.

**LEBANON.**  
Grand Opera House (J. C. Brown, manager): Sid C. France made a decided hit in Marked for Life. Large audience.

**TERRE HAUTE.**  
Opera House (Wilson Naylor, manager): Her Atone-ment 7-8; fair houses. Co. fair and audience seemed well pleased. The good music rendered by their own orchestra was a great attraction.

**IOWA.**

**CEDAR RAPIDS.**  
Opera House (Noxon, Albert and Toomey, managers): Hanson's Le Voyage en Suisse 3-4; fair houses. Katie Putnam appeared in Kana and Lena 7-8; good houses. Miss Putnam is supported by a strong Co. and is having success everywhere.

**BURLINGTON.**  
Grand Opera House (John C. Minton, manager): The Hansons in their last success, Le Voyage en Suisse, played to large business 5-6. The Co. is in some respects stronger than last season. The two entertainers in the leading soprano role made a favorable impression, her singing of several pretty ballads revealing a voice of much sweetness. Sol Smith Russell presented his new play, Bewitched, to a large and delighted audience.

**IOWA CITY.**  
Opera House (J. N. Colden, manager): Keep It Dark opened our season to a good house 5. The play, if possible, is superior to the last, and the audience showed their appreciation by frequent encores.

Items: Forepaugh's Circus 3, drew immense crowds afternoon and evening.

**MARSHALLTOWN.**

Woodbury Opera House (D. R. Sumbardo, manager): Maude Atkinson's Co. at cheap prices to good business 4-8. McGibbeny Family (musical) 13.

**COUNCIL BLUFFS.**  
Dohany Opera House (John Dohany, proprietor): John Dillon, who has always been a great favorite in Council Bluffs, appeared to the matinee and evening at big business in Wanted—The Earth. The play is a bit full of fun, and is well suited to Mr. Dillon's striking comedy talents. Peck's Bad Boy drew a crowded house 3. Skipped by the Light of the Moon 6; big business. Audience much amused. One of the funniest of skits.

**OSKAHOOSA.**  
Maasoon Opera House (G. N. Beecher, manager): Charles Atkinson's Comedy Co. in Peck's Bad Boy played to good business 6.

**KANSAS.**

**EMPORIA.**  
Whitley Opera House (H. O. Whitley, manager): Sept. 29, New York Opera Co. in Ruddygore. Smallest house of the season: Wills, Henshaw and Ten Brock Two Old Clowns kept the house 1. Big success. McIntyre and Heath's Minstrels; fair house.

**FORT SCOTT.**

Opera House (W. P. Patterson, manager): Minnie Sawtelle in A Plum Pudding 4-5; light business. This Co. had better play smaller towns. As You Like It was presented 6, with Marie Prescott as Rosalind. Miss Prescott is one of the best actresses that has appeared here in a long time, and her Co. is very good. The audience was large, but not very appreciative. Merchant of Venice 7, Taming of the Shrew 8.

**PARSONS.**  
Opera House (L. Baird, manager): Marie Prescott 3; fair business. As You Like It was presented.

**NEWTOWN.**  
Ragdale Opera House (Joseph B. W. Johnston, manager): McIntyre and Heath's Minstrels 3; good business. Excellent troupe.

**TOPEKA.**  
Grand Opera House (J. M. Barron, manager): Marie Prescott opened a strong engagement as Parthenia to the Ingomar of R. D. McLean Sept. 30, following with Katherine and Petruchio for the matinee and evening with As You Like It. The support was well chosen and the performance exceedingly good. I agree for once with the Daily Capital that the engagement was "all too brief." The houses were uniformly large. McIntyre and Heath's Minstrels 13; same old show to good house. Mrs. Dion Boucicault (Agnes Robertson), whom I have not had the pleasure of seeing for some years, appeared as Mary Carroll in My Geraldine 5. Her appearance was a genuine treat, especially to those who like myself, still enjoy genuinely good performances of the "old school."

**ATCHISON.**  
Price's Opera House (E. L. Murling, manager): A Rag and Bone Sept. 30; good business. Charles Reed as Old Sport is simply irresistible, and was supported by an excellent Co. My Geraldine 3; good performance to a very poor house. Halliday's Original Georgia Minstrels 13; rare treat in the negro minstrel line; good houses. Modjeski 12, The Hansons 17, Nat Goodwin 18, Evangeline 19, Stricken Blind 20.

**KENTUCKY.**

**PADUCAH.**  
Morton Opera House (John Quigley, proprietor): Andrews' Minute Carnival Co. in Michael Strogoff 3; standing-room only.

**HENDERSON.**  
Opera House (J. S. Cook, manager): Bayes-Davis Co. week of 3 in a repertoire; excellent houses.

**LEXINGTON.**  
Opera House (J. S. Cook, manager): John F. Ward in the charming domestic comedy The Doctor 4; fair house. His songs were highly appreciated. Hardy and Young's Bad Boy Co. 3; crowded house.

**MAINE.**

**PORTLAND.**  
Theatre: Bennett and Moulton Opera Co. week of 3 to a succession of crowded houses. The new opera, Fantine and Robert Macaire, were all well staged, finely costumed, and artistically were most acceptable.

City Hall: The Boston Ideal Opera Co., under the management of W. H. Foster, opened season here 7-8, and gave us Daughter of the Regiment, Bohemian Girl and Adina. The Co. is a strong one, particularly in its orchestra and chorus, and the principals, barring the tenors, qualify fine.

Items: Manager Foster had several newspapermen here at his opening performance. Manager Knowlton opens the Park Grand with a variety Co. 17.

**BANGOR.**  
Opera House (Frank A. Owen, manager): James O'Neill in Monte Cristo 4-5; large and appreciative audience. John S. Murphy in Kerry Gow 6; rather light business.

Item: J. W. Carroll, the genial manager of J. S.

Murphy, wishes to be remembered to THE MIRROR, and reports business as great from the start.

**BIDDEFORD.**  
City Opera House (Fred. Yasa, manager): Frank Jones in The Pirates 13; large audience. The attraction was Sons of Veterans of the city presented The Drummer Boy 6-7-8; good business. Floy Crowell week of 10.

**MASSACHUSETTS.**

**WORCESTER.**  
Theatre (Charles Wilkinson, manager): The past week was a very good one, as full houses were the rule. The Bostonians opened in their new opera of The Poachers. The general verdict was favorable. Marie Stone, Juliette Corden and Messrs. Barnabe, McDonald and Frothingham were the leading people in the cast and all did well. Nearly all of the Boston papers sent representatives to write up the production. The reports were unanimously favorable. Fantasia was given the second night with great success. Denman Thompson in The Old Homestead 13-15; James C. Roach in Dan Darcy 16-17; Streets of New York 18; Lester and Allen's Early Birds 14; Louis Aldrich in My Partner 23-6; Madison Square 4 in Jim the Penman 17-9; Manroo and Alice in My Aunt Bridget 31-Nov. 1; Alice Harrison in Phoebe 3-5.

Items: Worcester is gaining quite a reputation as a first-night city. The second occurrence of the season takes place 17 when James C. Roach produces for the first time the new drama Dan Darcy. The production will be under the immediate supervision of J. M. Hill. J. W. Frankel has been here the past week arranging for the production. He reports everything favorable and says that many New York people will accompany Mr. Hill to attend the opening. The funeral of John J. Ryan took place here last week. Mr. Ryan was at one time a partner in the Two Johns. Tony Hart was in the city last week to attend the funeral of his wife, Mrs. Heffern. Her husband was formerly an attaché of Harrigan and Hart's Theatre. Manager Pond, of the Bostonians, did the honors at the banquet that followed The Poachers. The Grand Museum under direction of Mr. Bristol opens at Washburn Hall 17.

**TAUNTON.**  
Music Hall (A. B. White, proprietor): Pat Rooney played Pat's Wardrobe to a small audience 4. Mr. Rooney is a fine dancer but should give some new songs. Katie Rooney sings and dances nicely. The singing by the quartette was very fine. George C. Boniface in Streets of New York 6; large house. The fire scene was loudly applauded. Co. very good.

Items: W. J. Chappelle, in advance of the Delys, was in town 6. Had a pleasant chat with him. He is one of the old-timers. Rooney did not arrive until 7:30 p. m. and it was reported around that there would be no performance. Hence, the small audience. The tent show is reported collapsed in Pawtucket, R. I. The annual Musical Festival is now one of the events of the season, musically considered. The list of singers engaged this year includes some of the very best. Besides those reported in Mass. of Oct. 1, we are also to have J. P. Fernald soprano; Hattie J. Clapper and Alice S. Lincoln, of New York, contraltos; George J. Barker, tenor, and James Aldrich, bass. The instrumentalists far engaged are: Ernest Carroon, pianist; Emil Mahr, violinist; A. B. Stockbridge, cello; Oliver Wheaton, flute; A. F. Nevens, cornet; C. E. White, clarinet, and Blaisdell's full orchestra. Chorus of 250 voices under the direction of Carl Zerrahn. We shall soon outlive our sister city, Worcester, in musical affairs.

**SPRINGFIELD.**  
Gilmore's Opera House (W. C. Le Noir, manager): J. C. Stewart's Co. in the musical comedy, The Biggest Show of the Season 1. Paul Dresser in one of the "leading heavies" was liberally applauded by the well-filled house. It is genuine pleasure to record the pronounced success of Shadows of Great City in its first presentation here. Annie Ward, a fine soprano, Biddy and George R. Edson's Jim were imitable, while W. A. Whitecar and Clyde Harrow were just as successful in serious roles. The stage settings were unusually good. Redmund-Barry Co. played to a big house 8. In Rene Mr. Redmund has a part well suited to his romantic style and does it amply justice. James T. Maffit, Jr., in a small part, the agile Ronalds and the excellent Quartette contributed to the success of the play. Lillian Olcott 12-15; Floy Crowell 17-22; Rheas 26; Brynston 27; Annie Plesley 31.

Muse: Wilson Day's Co. in Uncle Dan!, Bob the Newboy, Fanchon and Lost and Found, and The House of the Future, in troupe during the week. The piece seemed to take fairly well. The toboggan slide of course was no novelty here in the land of tobogganing. Theresa Vaughn is both handsome and charming in her role; a very pleasing and excellent vocalist, and a great support to the other members of the company. She does the Showman in fine style. Marion Russell, Ada Henry, Mary Gray and Joseph A. Ott deserve mention. Bernard Dylis and Myron Calice are fine vocalists. Signor Luigi Del Oro sang the star of the week. J. W. Grath does the policeman well, yet the part does not allow him to show his ability as a character actor, as we have seen him in other pieces. Charles Edwards and Thomas McIntyre in their specialties and Zulu dance took well. Week of 10 Fowler and Warrington's Co. in Skipped by the Light of the Moon. Olympic Theatre: Attraction week of 3 Majestic Consolation in Speculation and Question. Bobby Newcombe was very good in his musical sketches. Large houses.

Item: Sackett and Wiggins' Dime Museum has done a good week's business.

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been in town during the past week, and all highly complimentary our New Opera House.

**MICHIGAN.**  
**DETROIT.**  
Audran's pretty opera, Indiana, opened the week at White's Grand Opera House playing to crowded houses for three nights and a Wednesday matinee. The opera was very well received, and Dicky Ball especially scored a hit in his impersonation of Mat of the Mill, while his admirable singing and the superb accompaniment of Louis Paulin likewise sang with excellent taste and expression. Zozo rest of week to large audiences. Metastay's Tobogganing 13-15; Arthur Rehan's Co. 17, week.

At the Detroit Opera House Natural Gas, with Gilbert, Donnelly and Girard as chief merry-makers, had a tremendous business, filling the house every evening for the entire week. Audiences in rars. It is by far the most amusing show of the kind that has visited Detroit this season, and the public are fully alive to the fact, as was shown by the big houses and the uproarious applause. Amy Ames, as Kitty Malone, acted the part of a kind hearted Irishwoman to perfection. Her singing was very fine. Rachel Ruddy, a great favorite here, was also well received. This week Lotta.

**COLDWATER.**  
Tibbitt's Opera House (George Klock, manager): Alice Benedict in Monte Cristo 4; fair business. His interpretation of the leading role appeared to give good satisfaction.

**OWASSO.**  
Salisbury's Opera House (F. Ed Kohler, manager): The Good as Gold Co., booked for 4, 6, stranded before leaving this city, and the Joseph Keane Co. in Rip Van Winkle and Mrs. Partington was engaged to fill the dates. Light business. White Slave 17.

Items: Harold Kowell Labadie, the nine months old son of William and Francis Labadie, was taken to Plainfield, Mich., and there took the part of the abducted child in a new comedy-drama entitled A Shadowed Life, written expressly for his parents, and produced Sept. 23, with success. His repose was admirable on this his first appearance.

**LANSING.**  
Opera House (M. J. Beck, manager): Aiden Benedict in Monte Cristo 4; clever performance.

**BAY CITY.**  
Grand Opera House (John Buckley, manager): Watkins' Tea Party in Clue 13; fair house. Alone in London 4; standing room only. State encampment of the G. A. R. helped business.

**BATTLE CREEK.**  
Hamblin's Opera House (J. W. Slocum, manager): F. A. Tannehill in The Exile's Daughter 7-8; fair houses.

**ANN ARBOR.**  
Opera House (A. J. Sawyer, manager): Aiden Benedict in Monte Cristo 4; fine house. Kentfrow's Pathfinders week of 10.

**KALAMAZOO.**  
Academy of Music (J. W. Slocum, manager): Cora Tanner in Alone in London 7, giving great satisfaction to a crowded house.

**FLINT.**  
Music Hall (H. E. Thayer, manager): Kentfrow's Musical Comedy Co. week of 3; fair business.

**EAST SAGINAW.**  
Academy of Music (Clay and Buckley, managers): Alone in London was greeted by one of the largest audiences of the season 3. Cora Tanner, the star of the Co., proves an efficient and charming actress. Support very good. The scenic efforts of the London Bridge and Old Sluice House are very realistic. Sweetman, Signor Luigi Del Oro sang the star of the week. J. W. Grath does the policeman well, yet the part does not allow him to show his ability as a character actor, as we have seen him in other pieces. Charles Edwards and Thomas McIntyre in their specialties and Zulu dance took well. Week of 10 Fowler and Warrington's Co. in Skipped by the Light of the Moon. Olympic Theatre: Attraction week of 3 Majestic Consolation in Speculation and Question. Bobby Newcombe was very good in his musical sketches. Large houses.

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## The Usher.



Heed him who can! The ladies call him, sweet.  
—Love's Labor's Lost.

The audience at the opening of Wallack's regular season on Tuesday night was picturesque and pleasing, which is more than can be said of the play that the occasion brought to light. Society and the stage were notably represented. Such a battalion of howling swells, such a varied exhibit of Fall bonnets, such a brilliant mixture of belles and beaux and brains and theatrical celebrities, are rarely found within the walls even of a fashionable New York playhouse. As there was nothing particularly interesting going on across the footlights, the diversion afforded by the assemblage in front was doubly welcome.

The spectacle of Mr. Belieu, with his famous curl and wrinkled shirt front, flying from box to box, was alone worth the price of admission. The applause he occasionally bestowed upon Osmond Tearle was indeed touching. The Giddy Gusher, surrounded by friends and admirers, was as goodly a sight as the becoming hat that she wore, and which it would take her clever sister MIRRORITE, Frou Frou, to worthily eulogize. Nye Crinkle's prophetic soul, like mine, foresaw the possible need of a doctor to combat the evil effects of The Mousetrap, so he was as closely guarded by Dr. Allan McLane Hamilton 'as I by my big medicine man, Robertson. The Marquis de Croisic gave the accustomed air of aristocratic hauteur to the centre aisle seat in row A. Mrs. Lester Wallack sat serenely in the managerial box, beneath Joe Howard and his particularly pretty Langtry-like daughter. Albert Weber and his wife, with the shy and yet pervasive James Barton Key, were opposite. John Hoey, Joe Mora, Wright Sanford and Berry Wall represented the conflicting elements of the New York Club. Scattered through the parquet were Mrs. Hoey, Mrs. Barrymore, Mme. Dolan, Mrs. Leland, Madeleine Lucette, Mrs. Ellis, Mrs. Emily Chamberlin, Aunt Louisa Eldridge, Annie Russell, John Gilbert, Charles Coghlan, Clinton Edgerly, John Schoeffel, Colonel McCaull, Rudolph Aronson, Edward Gilmore, Andrew Dam, G. W. Presbrey, Beverley Tilden, Jeff George and many more quite as well known. So far as the dames and buds and blossoms of society are concerned they were there in reckless and variegated profusion. If there was cause to feel dissatisfied with Mr. Grundy as he figured on the stage, there was no reason to be out of humor with Mrs. Grundy, who made things cheery and chirpy in front.

Abbey's expenses in running Wallack's foot up a good deal over \$5,000 a week. He will have to set a more alluring snare than The Mousetrap to catch the fancy of the town and meet the outgo on his extravagantly equipped concern.

Mr. Deshler Welch asks me to state that the first of the weekly issue of his excellent magazine, *The Theatre*, was due on Monday last, but owing to an unforeseen printers' strike it has been delayed. The number will probably be out by the time this paragraph reaches the reader's eye. Let me say in this connection that Mr. Welch's periodical deserves and has secured a place of its own among the admirers of drama, music and art. It has been conducted in accordance with the requirements of good taste and in keeping with principles of honor and integrity. In these days of demoralized journalism, when sensationalism is the aim and contempt for fairness and decency the most striking characteristic of a large portion of the press, THE MIRROR heartily welcomes into the field an earnest, intelligent and reputable publication like *The Theatre*.

On last Saturday night Mr. and Mrs. James Lewis gave a reception and supper to the Chinese Minister at their apartments in the Norfolk. The spread was excellent, an appropriate flavor of Celestialism being given it by the appearance of the ice-cream moulded into Heavens Chinese, with pistache blossoms, vanilla faces and chocolate pig-tails. Among those invited to meet the distinguished disciple of Confucius were Mr. and Mrs. Barrymore, Mrs. Max-Elliot Ellis, of the Boston Herald; Carrie Longstreet, Charles Chatterton Esq., and that romantic palm inspector, Ed. Heron-Allen.

It was cabled to the *Times* on Sunday that although the news had been carefully withheld from the London papers, Wilson Barrett and Mary Eastlake were secretly married last week. The report, which was presented with the assurance of authority, created a good deal of comment about town for the reason that Mr. Barrett's wife, Miss Heath, died only eight weeks ago. But the case of funeral-baked meats turns out to be a piece of gossip merely—probably of the malicious order, inasmuch as the *Times* London correspondent on previous occasions frequently displayed a spirit of enmity to Barrett. A young lady of this city, who is a personal friend of the lady in the case, on seeing the statement, cabled

across a query as to its truth. The following reply, which she has shown to me, was promptly received:

LONDON, Oct. 10.  
Give flat denial. Utterly false. MARY EASTLAKE.

Professional people are unfortunately sadly exposed to *canards* of this mischievous description. The day seems afar off when the daily press will treat them and their private affairs with a modicum of respect and decency.

Messrs. Abbey, Schoeffel, Moss and the rest connected with the business staff of Wallack's sat down on Tuesday night to a supper in the rooms of the Subway Commission in the theatre building. The affair was more satisfying to the stomachs than the spirits of those present. Mr. Chatterton recited the play-scene from Hamlet; the point of these lines was not lost, for Moss and Abbey shed bitter tears over them:

What do you call the play?  
The Mousetrap. Marry, how? Tropically.

You shall see anon; 'tis a knavish piece of work; but what of that? Your Majesty, and we that have free souls, it touches us not. Let the galled jade wince, our withers are unwrung.

Emma Abbott's reply to the Nashville clergyman who denounced the stage on Sunday was plucky, but impulsive and ill-considered. A church is not a debating hall, nor is it customary or in good taste to interrupt a congregation's Sunday service in this unusual manner. Everybody will acquit Miss Abbott of a desire to advertise herself by this means, and applaud her courage. Notwithstanding, it was neither the time nor the place for the lady to answer the parson's diatribe. A letter to the press of a speech in front of the curtain were the proper alternatives. What would Miss Abbott say if a minister should rise up during one of her representations and pitch into the stage? She would expect, together with the audience, a policeman to appear and arrest him for disorderly conduct.

## Manager Hayman Again in Town.

Al Hayman arrived in the city from San Francisco on Saturday last, looking in the best of health. To a MIRROR reporter who ventured a few questions concerning the condition of theatrical affairs on the Coast, the prosperous manager said:

"Things are looking very bright, and the prospects for the season are unusually good. Dion Boucicault did a fair business, and his new play of Phryne made a hit. On Sept. 26 we gave an elaborate production of Clito, Kate Forsyth, Eben Plympton, Lewis Morrison and Mr. Patten making hits. The piece scored a success, but although the press was unanimous in praise of the beauty of the production, it did not seem to like the play itself. However, in spite of that, the piece is running to good business.

"On Monday next we produce Jack at the Baldwin Theatre for a week. Then comes Miss Forsyth's play of Faithful Hearts, and then, in succession, Margaret Mather, Henry E. Dixey, James O'Neill, Dolores, Carleton Opera company, Booth and Barrett, Mrs. Langtry, Annie Pixley and Mme. Modjeska, which completes the list of attractions for that house.

"Oct. 31 I open a stock season at the California Theatre, for which I have engaged a fine company including Miss Forsyth, whom I have finally induced to remain with me for a short season; Lewis Morrison, T. Patten, H. B. Phillips, Leo Cooper, George Stevens, J. Hosmer, Mr. Vernon, George Barnum, W. Morris, Rosa Bell, Florence Roberts, Nellie Buckley, Tillie Barnum, Trish Blackmore and J. an Clara Walters. William Daly, whom I have engaged as stage manager, left for San Francisco on Tuesday last. Among the plays to be presented are A Run of Luck, A Dark Secret, The Still Alarm, Anarchy, Her Atone ment, Burr Oaks and Love and Money. Miss Forsyth remains in the company until Dec. 12, and then comes on here and takes passage for England, where she appears in January.

"I shall remain here until after the production of She, for which I have specially come on. This play will be produced at Niblo's Garden early in November, and in conjunction with William H. Gillette I shall give it a great spectacular and musical production."

## Gillette in a New Role.

"A contract has just been signed," said Charles Frohman to a MIRROR reporter the other day, "by which The Great Pink Pearl and Editha's Burglar are to be presented for twelve weeks in the principal cities only, with William H. Gillette as the star. Mr. Gillette will be seen in both a comic and a pathetic vein, playing the part of the burglar in the last named piece and that of Sheen in the former.

"From the fact that the English authors receive royalty on the gross receipts of The Great Pink Pearl, and that a royalty is also paid for Editha's Burglar, and that Mr. Gillette's terms are very steep, he having refused large offers to play in The Private Secretary this year, you will see that this will be an expensive comedy company. Al Hayman is the responsible manager, and the Lyceum Theatre will also be interested. The tour will begin some time in November. Although the papers were only signed on Tuesday, we have already closed with theatres in Boston and Chicago. A majority of the present cast at the Lyceum will be retained for the road."

## Music for the Winter.

The programme for this season's concerts of the Symphony Society is one of the best ever presented to the New York public by that organization. The list includes many novelties.

The Oratorio Society will, as in the past, co-operate with the Symphony Society at several of the concerts. The works to be done by that organization have already been published in THE MIRROR. The novel feature of this year's work will be a short lecture to precede the concerts in which Mr. Damrosch will explain, with illustration at the piano, the most important composition on the programme that is to follow. In speaking of the innovation to a representative of THE MIRROR, Mr. Damrosch said that these lectures would be given on Wednesday afternoon, preceding the symphony concerts, and would be held in the assembly room of the Metropolitan Opera House. He should explain at the piano the various movements of the symphony to be produced, thus enabling the ordinary music

lover to more thoroughly enjoy the work. At the first lecture Beethoven's Fifth Symphony will be thus studied.

Already there has been considerable support given the idea by the subscribers, and the Board of Directors claim that it is an assured success.

## More About the Haworth Closure.

The company headed by Joseph Haworth closed on Saturday night in Newark, N. J. The party was booked to appear at the Jersey City Academy of Music the present week. When the management's intention to close was announced Manager William Henderson sent to Mr. Haworth, through Messrs. Dickson and Lonsdale, and offered to guarantee him and the company \$1,000 if they would fill the week.

"That sum," said Mr. Henderson yesterday, "was sufficient to pay salaries and the royalty on the play of Rosedale. Mr. Haworth on Friday sent me word that he had decided not to fill the date. He assigned no reason for his peremptory refusal. It put me in a bad plight. I had only a couple of days to get a company to take his place. The Myra Goodwin party obligingly changed a week of one-night stands and came in to help me out. No company of which Mr. Haworth may hereafter be a member shall be admitted to any theatre. I consider his behavior extraordinary and unprofessional."

Mr. Hayden, manager of the Haworth company, has sent the following communication by telegraph to THE MIRROR:

ST. LOUIS, Oct. 11, 1897.

DEAR SIR:—In just to myself I desire to make a few statements of facts in regard to my business relations with Joseph Haworth. My contract with him called for his appearance in such plays as I should select. Rosedale was first chosen, and, as is well known, this proved a failure. I then proposed The Wife of Mileto. Mr. Haworth read the play, and was enthusiastic over it. It was put in rehearsal, and then Mr. Haworth discovered that the female part was the strongest in the piece and he refused to continue the rehearsals. He proposed to play Hamlet. I told him it was impossible to cast the part with the supporting company, and that I did not think there was any money for him in tragedy. He therefore resigned his position, and I was, of course, compelled to close with the company. His references to my financial condition appears to me a weak excuse. I keep all my obligations. I am not a millionaire, and could not afford to continue Rosedale at a loss of about four hundred dollars a week. It was at his own solicitation that the tour closed, and I cannot understand why he should now attempt to throw the responsibility upon me. I did all I could for him. I spent about \$3,000 before the season opened in costumes, printing, lithographs, etc., and his assertion that he was not well billed is absurd. Respectfully, W. R. HAYDEN.

If Mr. Haworth's statement be accurate, Mr. Hayden intended closing season before he received the star's resignation. The latter was tendered, as a matter of form, on the advice of Colonel R. G. Ingersoll, Mr. Haworth's counsel, and it was intended to serve as a protest against the management of the tour and the violation of the letter of the contract by Mr. Hayden, and to preserve the actor's professional prestige. In other words, Mr. Haworth resigned only when he knew the organization was about to terminate. Mr. Hayden naturally falls to explain that fact.

Mr. Haworth did not care to say anything about Mr. Hayden's despatch when he was seen yesterday. So far as the failure to play in Jersey City is concerned, he says: "Miss Armstrong and others refused to play the extra week. I would not risk a bad performance by getting new people at short notice. Moreover, no definite promise to play there was made by me. I once helped Mr. Henderson out of a hole by jumping in and playing Cheviot Hill in Engaged. He should know me better than to misjudge me now."

## Mr. Rankin's Supers.

"You may laugh when I say that I am exceedingly anxious about getting the right kind of supers for the Macbeth production that I am to give at Niblo's on the 3rd of this month," said McKee Rankin very earnestly when interrogated as to his cast for the forthcoming tragedy. "It was really one of the most difficult things I had to accomplish in connection with my production of the play two winters ago in San Francisco. I wanted a certain kind of big men. I could get a few, but I required about eighty. In a city of San Francisco's limited population, it was not an easy matter to find such a number of the magnificent specimens of barbaric manhood called for. I advertised daily, describing in the simplest language the sort of men I wanted—large-framed men, muscular, heavily haired, brawny and all that. More than half the applicants could not have read the advertisement through, for they were comparatively puny pigmies, who could scarcely stand against a whiff of wind. However, I got nearly all the men I wanted—somewhere near fifty; but it took me almost four weeks to get them. Now, at Niblo's I shall need not less than one hundred and fifty—or more. If I can get them, I have corralled about twenty already, picking them up as I pass along the streets at all hours. No trouble, mind you, to get the fellows big and all that—the main difficulty is to find them in possession of intelligence that their duty as the barbarians in the play expects of them. Large men are so much the exception rather than the rule that Nature appears to have overlooked a good many of them in her bestowment of intelligence. If you are good at problems perhaps you can tell me this: If it took me four weeks in San Francisco to get less than fifty big supers, how long should it take me in New York to get more than one hundred and fifty?"

## The Revived American Opera.

Some weeks ago THE MIRROR published the fact of the reorganization of the National Opera, not as a company, but under the personal management of Charles E. Locke. At that time the names of some of the principals who would continue under the new management were given. To these should be added Charles Bassett and the new English baritone, Andrew Black, who sailed for this city last week. Quite a number of artists are engaged in painting the new scenery made necessary by the refusal of the Old Board to rent the old plant. Among the artists are Messrs. Maeder, Schaeffer, Emens, Hawley, Nazynowski, Halley, Mohr and Dayton. New costumes are being made under the direction of Alfred Godchaux. The season opens on the 7th of November in Philadelphia, where the company

will remain one week. It then appears in Baltimore, three nights; Pittsburg, three nights; Cincinnati, one week; St. Louis, one week; Kansas City, week of Dec. 5. Then follow a lot of one-night stands. The rest of the route as given is St. Paul, Minneapolis, three nights each; Milwaukee, two; Grand Rapids and Toledo, one, and Detroit, 2. The two first weeks in January will be devoted to Boston. Then a fortnight on the New England circuit. February will be taken up by a tour of the South, to be followed by the month of March in New York City.

## Manager Albert's Complaint.

CHATTANOOGA, Tenn., Sept. 30.

DEAR SIR:—Some time ago I subscribed for Harry Miner's "American Dramatic Directory." Not hearing from the subscription for several months I addressed a letter to Mr. Miner asking why I did not receive the book. I received it a short time after, when, lo and behold, I find it, after careful examination, simply a reprint (so far as my knowledge of theatres in this country goes) of the directory published by Mr. Miner for season 1895-6. I have the latter, hence have no use for a reprint, and I am out \$5.00. What most disappointed me is this: My new house, opened in October, 1896, is therefore not mentioned in the reprint; while a theatre that once existed, but is now a thing of the past, is the only house mentioned for my city. Again, the book of 1895-6 gives our population as 4,000. These same figures appear in the new book, though Mr. Miner's attention was several times called to this inaccuracy, and he was asked to have it corrected. The fact is, a cipher was left out in the 1895-6 directory. The population then was 40,000; it is now 40,000. Furthermore, much mail that should come to me direct is sent to Stoops Brothers, one time managers of the old James Hall. I make these complaints not because I care for the trifling cost of the book, but as my house is not represented therein, I desire to take the liberty, through your valuable and widely circulated medium, to set myself right before the great theatrical profession. Yours very respectfully, PAUL R. ALBERT, Manager New Opera House.

To find out whether there was any foundation for Mr. Albert's complaints against Mr. Miner's Directory, a MIRROR reporter called on the latter, who listened attentively to the reading of the letter, and at its close expressed astonishment at the contents.

"The compiling of last year's Directory was attended with a great many difficulties," said Mr. Miner. "Early in the season the gentleman who had charge of the work secured a political position and left us. In the latest edition all of the necessary changes in population and additions in the shape of new theatres have been put into an appendix, and if the changes Mr. Albert sent us are not therein it is surely the fault of the compilers. The work, however, has been done as well as human hands can do it, and this is actually the first complaint I have ever heard. I do not claim infallibility either for myself or for those I engage to work for me."

"Personally, I do not remember Mr. Albert's letter, and it is among the probabilities that it was mislaid. Still, I am always willing to do the honest thing, and if Mr. Albert will return me the book I will return him the \$5, although the regular price for some time past has been only \$1. I have almost completed arrangements regarding the next edition of the work, and in it I think that neither Mr. Albert nor any other manager will be able to find the slightest cause for complaint. I know one thing, and that is: If, when I was an agent, I could have had in one book all the information that my Directory contains, I would have been willing to give ten dollars, instead of one, for it."

## Dr. Houghton on Divorces.

To ascertain the Rev. Dr. Houghton's reasons for refusing to solemnize the marriage of Frederic Bryton and Ada Trimble last Thursday, a MIRROR reporter called on the reverend gentleman at the parsonage in West Twenty-ninth street. He was ushered into the library, and in answer to the reporter's inquiries, Dr. Houghton said:

"I remember the visit last Thursday very distinctly. My first question to the gentleman, who told me his name, and also informed me that he was an actor, was whether he had ever been married before. He replied, 'Yes.' I then said, 'Are you a widower?' He replied, 'No, I am divorced.' I said, 'That is all. I do not marry divorced people.'"

"What was your reason? Is there a canon of the Episcopal Church forbidding ministers to marry divorced people?" asked the reporter.

"There is. It is the canon of the Church in regard to marriage. If you wait a moment I will try and find it for you."

The minister then began a vigorous search of the library, but it was not until after twenty minutes' looking about that the book was discovered.

"Here it is," said the reverend doctor. "Section 2 of Canon 13 of Marriage and Divorce of the Digest of the Canons of the Episcopal Church. I will read it to you."

"No minister, knowingly, after due inquiry, shall solemnize the marriage of any person who has a divorced husband or wife still living, if such husband or wife has been put away for any cause arising after marriage; but this canon shall not be held to apply to the innocent party in a divorce for the cause of adultery, or to parties, once divorced, seeking to be united again."

"As you see by this, any priest marrying divorced people subjects himself to discipline. Of course there is one exception, and that is left at the option of the minister. I do not marry divorced people in any case, and my questioning is very strict. As in Mr. Bryton's case, I first ask the parties if they have ever been married. If yes is the answer, I ask whether they are widows or widowers. Even if they reply that they are, I ask them whether their husband or wife is dead, and I have had women answer 'no' to the latter question. When asked why they said they were widows, they replied that they looked upon a divorced husband just the same as though he were dead, and considered themselves widows in consequence."

## Miss Morris' Intermittent Tour.

"Clara Morris will open her season at the Grand Opera House on next Monday night," said J. W. McKinney to a MIRROR reporter the other day, "and the entire tour will be under my sole direction. The company will include B. R. Graham, Walter C. Kelley, Verrier Clarges, E. A. McDowell, M. W. Rawley, Giles Shine, Adolph Bernard, John C. Elliott, Harry Stone, Mrs. Charles Watson,

Lila Vane, Mrs. Octavia Allen and Mollie Revel. Whatever advance work is necessary I shall do. For treasurer I have engaged a competent young newspaper man—Edgar T. Wilson.

"As for Miss Morris herself, she is in the best of health. She has had a long vacation at her home, Riverdale-on-the-Hudson. She is really in better health than in the last fifteen years, and has increased perceptibly in weight. Miss Morris' repertoire will include Article 47, The New Magdalen, Allice, and Rende, an adaptation of Le Martyre, which Miss Morris produced with success last Spring. This will be given its first production in this city next Thursday night.

"Thirty weeks of the season have been arranged for, and in such a way that Miss Morris will play for a time, then rest, then resume, and again rest. We play in and around New York until the holidays.

"After the holidays the tour proper begins. We visit all the Western and Northwestern cities, and in the Spring Miss Morris plays a return engagement in Boston and an engagement of four weeks on the New England circuit. With the exception of four cities, Miss Morris has never appeared on that circuit; so so you can imagine what business will be done. We have already received offers of large certainties, none of which we will accept."

## The "Sun" and Miss Jewett.

The *Sun* has not made the slightest attempt either to investigate its scandalous story concerning Sara Jewett or repair the consequences of its gross injustice. Nothing else was to be expected of the *Sun*. Having committed its brutal assault and given its readers a sensational *bonus bouche* the paper's interest in the matter was at an end. It had secured a "beat" on its contemporaries, and where a "beat" is concerned considerations of truth, honor and decency do not enter into the ethics of New York daily journalism. The *Sun* felt absolved from the necessity of further notice of the matter.

The vile and libellous story has travelled as fast and as far as mail and telegraph have been able to transmit it. Almost every paper in the land has reiterated it in one form or another, generally with realistic emendations and fanciful embroideries.

At the meeting of the Trustees of the Actors' Fund last Thursday President Palmer read a letter he had received from the physician in charge of the sanitarium at Clifton Springs where Miss Jewett is under treatment. That gentleman stated that he had carefully withheld all newspapers containing references to the slander from his patient. He said that she was suffering solely from nervous prostration brought about by worry and misfortune, and that at the charge of her being addicted to the use of opium was an utter falsehood. He added that he was ready to give a certificate to this effect over his own signature for publication.

A benefit will be given Miss Jewett on Friday afternoon of this week at the Chestnut Street Opera House, Philadelphia. John S. Clarke, Richard Mansfield, the McCaull Opera company and other strong attractions will participate. It is hoped that a large sum will be realized.

THE MIRROR has received a large number of letters commending its stand against the *Sun's* brutal mendacity. One professional lady writes: "I am so glad to see your spirited article vindicating poor Sara Jewett's reputation from the *Sun's* aspersions. It is infamous, under the painful circumstances, that any man should have written so shamefully about that talented, suffering woman." The matter has been widely commented upon by the out-of-town press.

## THE PROFESSION'S DEFENDER.

Boston Times.

The New York *Sun's* article on Miss Sara Jewett is one of the most vivid illustrations of the depth to which New York journalism has sunk. The very essence and marrow of the article is disproved by that able defender of the rights of the dramatic profession—THE NEW YORK MIRROR—and I only hope the refutation of the statements in the article will come to the attention of all who were unfortunate enough to see it. It is a blessing that Divine Justice has ordained that such calumnies injure the utterers thereof more than those against whom they are spoken.

## A FOUL SLANDER.

Boston Commonwealth.

A foul slander was issued against Miss Sara Jewett the talented actress, by a New York paper a few days ago. It stated that Miss Jewett had made a wretch of herself through the use of opium, and that she had been obliged to apply to the Actors' Fund for the necessities of life. It was a miserable falsehood, and the man who gave it utterance should be posted just as publicly as befitted Miss Jewett has been.

## A BRUTAL OUTRAGE.

New York Commercial Advertiser.

There was no meeting of the Actors' Fund, or of the executive committee to-day, as the regular monthly meeting has been put off until to-morrow. Officers of the Fund, however, reiterated the assertion this morning that the reports recently published regarding Sara Jewett are without just foundation. THE NEW YORK MIRROR, which is out to-day, denounces the report as published, a brutal outrage, and its editor, Harrison Grey Fiske, who is the secretary of the Fund, says that no application for relief has been made on behalf of Miss Jewett.

## HAS BEATEN ITS OWN RECORD.

New York Daily Graphic.

From its birth it has been understood that the *Sun* lived on unscrupulously attacking private reputations, but in this case it has certainly beaten its own record. It has heaped its foul and false charges on a poor sick girl, whose health has broken down under overwork and calamity after a long and heroic fight against fortune for herself and her dependent family. Not being a very worldly-wise person, it will probably survive Miss Jewett cruelly (if her physicians cannot keep the paper from her) that this attack should come from the *Sun*, whose editor has always professed personal friendship for her. Of course such obnoxiousness in this quarter to ordinary humanity surprises no one who is acquainted with the history of this journal. One grudge it is possible the *Sun* may have laid against Miss Jewett, that is that it accepted, three or four years ago, a manuscript from her for which it has never yet paid her. It publishes this morning a letter from a gentleman who has been in the house with Miss Jewett all summer and which effectually refutes the gross phases of its charges (the only phases that can be refuted, it is part of the cowardly cruelty of such an attack that entire disproval is impossible, and though it could not refuse outright to publish the letter, it is highly indicative of its spirit that it ignores it in its headlines and comments, and altogether makes it inconspicuous and ineffective as possible).



PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

shortly. Everything is about cut and dried, and "jobbing" will be brief.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Though handicapped by a small stage and one of the oldest audiences (country), ever assembled, Robert Downing gave a grand performance of Spartacus the Gladiator. A worthy support. A dramatic treat. Paying business advanced prices.

Personal: Manager Mack is the same pleasant gentleman of yore, though slightly more mature. C. Jackson and E. McQuinn, of White's Opera House orchestra, McKeesport, Pa., visited their parents here this week. Henry L. Curtis intends to enlarge the Woodward and is convinced of its smallness. Thanks, kind compliments, but the Cold Day company's receipts were \$200, not \$1,000.

COLUMBUS.

Robert Downing, as Spartacus, made a splendid impression on the large audience that greeted him at the Metropolitan. The play was well cast and mounted. The orchestra was led by William Miller, who played the week to fair business and gave the best all-round production of light opera we ever had. Atlas Dances 13-15.

At the Grand J. B. Studley in A Great Wrong did a land-office business all week. The clever work of Abbie Pierce as Eliza Jarky was the hit of the piece and was warmly applauded. This week Silver King next. Tony Bickelstein's is always crowded. Louis Fox and Annie Bickelstein were the leading cards in a strong bill last week.

Items: The Cyclorama of the Battle of Gettysburg is running on to good business. This week the Mosaic Company will bring thousands of strangers to the city, and business will boom. Harry S. Reed and Tom Keady will play Europe Wednesday with Miller's party of Jubilee Singers. Harry Colton and Willie Baker, of the Great Wrong party, were kept busy shaking hands with old friends last week. O. D. McElroy lost ten dollars and a breath in a two hundred yard sprint Friday morning.

TOLEDO.

Wheeler's Opera House (B. W. Brady, manager): Sweetnam, Rice and Fagan's Minstrels gave an excellent performance to a good house 5.

DETROIT.

Opera House (Forster and Beebe, manager): All Field's Minstrels opened on the street parade. All houses good satisfaction. Louis Bonstellers 7-8, in her usual goodly train, with well dressed and mounted men, and a fine band, played to a good house 5.

SANDUSKY.

Minstrel's Opera House (Prohman and He, manager): Minstrel's Opera House (Prohman and He, manager) gave a good performance to a good house 5.

CANTON.

Opera House (Louis Schaefer, manager): Scott and Mills, in Chip of the Old Block 3; large audience. Very good house 5.

SPRINGFIELD.

Grand Opera House (Fuller Tramp, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

WARREN.

New Warren Opera House (F. L. Webb, manager): Minnie Madden in Chip of the Old Block 3; large audience. Very good house 5.

LIMA.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

MARSHVILLE.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

STUBENVILLE.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

NEWARK.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

YOUNGSTOWN.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

NEW PHILADELPHIA.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

RELLAIRE.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

CINCINNATI.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

MANFIELD.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

HAMILTON.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

OREGON.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

PENNSYLVANIA.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

HARRISBURG.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

SHAMOKIN.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

NORRISTOWN.

Opera House (Forster and Beebe, manager): A Cold Day to have an amateur performance to good business. John Ward in the role of a miser, and a fine band, played to a good house 5.

Akron 10, week, opens her engagement at Norristown. On a former engagement she packed the house nightly.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): John S. Clarke, who was to have appeared 8, cancelled date because he feared a small audience before his opening in Philadelphia. The theatre would have a better crowd, however, judging from seats sold in advance and popular good will for the actor. Domine's Daughter 13.

SOUTH BETHLEHEM.

Ster Theatre (J. E. Gross, manager): The Kindergarten was presented to fair house 7. Moore and Vivian in Our Jonathan 13.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Stricken Blind 3-4 was enthusiastically received by a fair audience. Kate Midland, the principal character, was played by Miss Crolius in a manner that won admiration. W. W. Kent as Richelieu 3; house open 12.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): The Casino Opera presented Kismet 3-6 to full houses. The principals were all in good voice and sang their respective parts clearly and distinctly. The Erminie of Addie Cora Reed was especially good. She has a very sweet voice. However, we missed W. S. Daboli and George Daboli in the parts of the thief and Javotte. Although Henry Walton and Max Reynolds were very acceptable, Rudolph by George S. Knight 7; well filled house. Mr. Knight has an excellent and well balanced cast, who presented the play to an enthusiastic audience. The musical force entitled The Kindergarten drew a fair house 8. Busch of Keys 17, Beacon Lights 30, Pat Rooney 44.

HANOVER.

Opera House (J. Perry Berall, manager): Kindergarten 11; large business. Great go. Return date in April. Temptation Opera co. in The Mosaic 3; good business. Shadowed Crime and Returned to Life, 19-20.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Marguerite Fish in Chip of the Old Block 6; good sized audience in opera. Scott and Mills deserve special mention. Little Tycoon 10; large and fashionable audience.

DANVILLE.

Opera House (John Campbell, manager): Chip of the Old Block 7. Meera, Scott and Mills and Miss Fish were excellent. Business good.

TAMAQUA.

Opera House (L. H. Adams, manager): Louise Arnot, supported by an excellent cast, packed house 5.

PITTSBURGH.

Music Hall (W. D. Trapp, manager): Captain Jack Crawford in On the Trail, largest house of the season. It was the best representation of border life ever seen here.

WARREN.

Library Hall (Warner and Reis, managers): Ada Gray in East Lynne 7; good business. At the close of each act Miss Gray was recalled. Support good. American and European Novelty co.; good house. Good entertainment.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Ulla Abrons in one of the following repertoire: Remak, the Gypsy's Daughter; Violet the Street-singer; Pearl of Savoy and Fanchon the Cricketer to fair business. Louise Arnot 10, for week. Advance sale largest of the season. Busch of Keys 10; Domine's Daughter 21; Pat Rooney 25.

ERIE.

Park Opera House (Warner and Reis, managers): Ada Gray in East Lynne 7; good business. At the close of each act Miss Gray was recalled. Support good. American and European Novelty co.; good house. Good entertainment.

JOHNSTOWN.

Opera House (Wagner and Jordan, managers): J. S. Clark as Major Wellington de Boots in A Widow Hunt 3; large and excellent audience. The Temple Theatre co. in The Little Tycoon followed, packed house and entire satisfaction. Wonderful 24.

READING.

Grand Opera House (George M. Miller, manager): Gray Stephens Dramatic co. presented during week of a Whist and Home and the Old Oakum Backet to crowded houses. A Night Of 13-14.

ACADEMY OF MUSIC (John D. Mahler, manager): Kindergarten played to a fair house 6. The performance was the poorest of the season. Erminie drew three large houses 7-8. The opera well presented. Domine's Daughter 14; Charles 7; Paradise in Grass 15.

MCKEESPORT.

Opera House (James H. White, manager): Richard O'Connell in Hamlet 10; packed house 5. Large and enthusiastic audience; curtain calls frequent.

YORK.

Opera House (C. B. Peets, manager): Kindergarten 13; fair business (May 10). The play was well presented. Park Theatre (S. C. Miller, manager): Little Tycoon Temple Theatre co. 3; Mabel Sterling's Three Corners 4; Herr Andre's Alpine Choir 5; fair business for all.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Leonzo Dramatic co. 3, week, presenting Delmoite, Brother Against Brother, The Dog Boy, May's Devotion, etc. These plays introduced the acting dogs, which are one of the chief features. Business good early part of week, but an important murder trial caused light houses remainder.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): The Little Tycoon 4; fair business; highly elated audience. R. E. Graham and Elma Delaro won the admiration of all and received encore after encore. Dan Boone On the Trail 3; good-sized and appreciative audience afternoon and evening. McNish, Johnson and Slavin 23. Domine's Daughter 15.

KASTON.

Able's Opera House (William Schultz, manager): John S. Clarke appeared as Adolphus Shad in a new comedy called The Round Trip 7; good house. Mr. Clarke proved an clever and entertaining actor. He has an excellent cast, containing Jane Germon and Olga Brandon. Aronson's co. will do Erminie 14.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): A fair audience greeted Barlow Brothers and Frost's Minstrel 7. While the troupe is not as large as some others that have been here, they give a very pleasing entertainment. Marguerite Fish in A Chip of the Old Block 3; good house. Kate Bensberg 13; Little Tycoon 15.

SUNBURY.

Opera House (C. C. Lyon, manager): Temptation Opera co. 3-4 in Girolo-Girolo and Hermine; fair business. Jack Crawford in Daniel Boone 7; standing-room only.

RHODE ISLAND.

Providence. Grand Opera House (W. H. Low, proprietor): For some slight and matinee, Henry Chasfray 3-5 in The Debutante and Kit. Mr. Chasfray is ably supported by Gene Wade and Mr. Taylor. T. P. W. Minstrel 2-8.

Providence Opera House (Robert Morrow, manager): Richard O'Connell in Hamlet 10; packed house 5.

Lehigh Theatre (L. F. Walters, manager): John S. Clarke, who was to have appeared 8, cancelled date because he feared a small audience before his opening in Philadelphia. The theatre would have a better crowd, however, judging from seats sold in advance and popular good will for the actor. Domine's Daughter 13.

Ster Theatre (J. E. Gross, manager): The Kindergarten was presented to fair house 7. Moore and Vivian in Our Jonathan 13.

Music Hall (E. L. Newhart, manager): The Casino Opera presented Kismet 3-6 to full houses. The principals were all in good voice and sang their respective parts clearly and distinctly. The Erminie of Addie Cora Reed was especially good. She has a very sweet voice. However, we missed W. S. Daboli and George Daboli in the parts of the thief and Javotte. Although Henry Walton and Max Reynolds were very acceptable, Rudolph by George S. Knight 7; well filled house. Mr. Knight has an excellent and well balanced cast, who presented the play to an enthusiastic audience. The musical force entitled The Kindergarten drew a fair house 8. Busch of Keys 17, Beacon Lights 30, Pat Rooney 44.

WOONSOCKET.

Music Hall: P. S. Luce, manager: Chasfray in Kit 17; fair house.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Theatrical speaking the past week has been a very successful one, considering that the season is yet in its infancy, and as such for a good business this year. Theatrical speaking the past week has been a very successful one, considering that the season is yet in its infancy, and as such for a good business this year. Theatrical speaking the past week has been a very successful one, considering that the season is yet in its infancy, and as such for a good business this year.

Memphis Theatre (Frank Gray, manager): Lizzie Evans opened the regular season at this house Monday 3-4 to a large and fashionable audience, presenting, for house 5, a new play, The Girl of the Year, which proved very much since last season, and made a decided hit as Blossom Jennings. Her support is good.

Robinson's Minstrel 3 to good business. May Bijou and Walker's Minstrel 3 to good business. The average variety performance usually found in houses of their class. G. A. Mortimer is in town making arrangements for the performance of James and Wainwright. Will J. Duff, business agent for Lizzie Evans, was a member of the house 5.

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**DRAGON BROTHERS** Co.: Erie, Pa., 14, Niagara Falls, N. Y., 15.  
**DUPRE'S** Auction: Streator, Ill., 13, Peoria 14, Springfield 15, St. Louis 17, week.  
**DAILY VACATION** Co.: Gardner, Mass., 13, Chelsea 14, New Bedford 15, Williamstown 17, H. York 18, North Adams 19, Adams 20, Saratoga, N. Y., 21, Rutland, Vt., 22.  
**D. A. KELLY**: New Orleans 3, two weeks.  
**DOMINIE'S DAUGHTER** Co.: Williamsport, Pa., 13, Pottsville 15.  
**DON BULLY'S DADDY** Nolan Co.: Cincinnati 10, week.  
**DARK SECRET** Co.: N. Y. City Sept. 19—Indefinite season.  
**DELAUER** Co.: Wahpeton, O., 13, Mt. Vernon 10, Wheeling 24-6.  
**DIAMOND'S** Dramatic Co.: Rochester, N. Y., 3, week.  
**DIAMOND'S** (Spectacle): Cincinnati 10, week, Chicago 17, two weeks.  
**EDWIN ARDEN**: Paterson, N. J., 10, week, Newark 17, week, N. Y. City 24, week, Brooklyn, E. D., 31, week.  
**EVANGELINE**: Kansas City 10, week, Atchison, Kas., 10, week.  
**EVANS**: Kansas City 10, week, Cleveland 17, week.  
**EVANS GOODWIN**: Marshall, Mo., 13-15, Moberly 17, week, Galesburg, Ill., 24, week.  
**EDWIN MAYO**: Boston 10, week, North Adams, Mass., 17, Cohasset, N. Y., 18, Amsterdam 19, Utica 20, Canandaigua 21, Elmira 22.  
**EDITH SIMPSON** Co.: Paterson, N. J., 10, week, Wheeling, W. Va., 19-20, Dayton, O., 20.  
**ESMA KENDALL**: Norfolk, Va., 13-15, Atlanta, Ga., 17-19, Montgomery, Ala., 20, Birmingham 21, Gadsden 22, Chattanooga, Tenn., 23, Opelika 24-7, Macon, Ga., 28, Columbus 29, New Orleans 31, week.  
**ELIAS MORRIS**: Columbus, Neb., 13-15, Lincoln 17, week, Crete 24-6, week, Beatrice 27-9, Wymac 31-Nov. 5.  
**EDMUND COLLIER**: Toronto 10, week, Buffalo 17, week, Cleveland 24, week.  
**ELLER'S** Aladdin Co.: Utica, N. Y., Nov. 7-8, Watertown 9, Syracuse 10-12.  
**EDWIN STUART** Co.: Racine, Wis., 17, week.  
**EAGAN-WALL** Co.: Janesville, Wis., 10, Fond du Lac 17, week.  
**FANNY HART**: Jersey City 17.  
**FISHER HARTSON** Co.: Kokomo, Ind., 13, Peru 14, Marion 15, Delhi 17, Lafayette 18, Attica 19, Crawfordville 20, Danville, Ill., 21, Champaign 22.  
**FLORENCE** (Mr. and Mrs.): St. Louis 17, week, Memphis 24, week, Nashville 10, week, Louisville 31, week.  
**FLOY CROWELL**: Bideford, Me., 10, week, Springfield, Mass., 17, week.  
**FRANK MAYO**: Los Angeles, Cal., 17, week.  
**FRANK DANIELS**: St. Louis 10, week.  
**FANTASMA** Co.: Chicago 10, week, Cincinnati 17, week, Pittsburg 24, week.  
**FRED WARD**: Brooklyn 10, week, Washington 17, week, N. Y. City 24, week, Baltimore 31, week.  
**FRANK FRANKS**: Baltimore 10, week, Pittsburg 17, week, Buffalo 24, week, Cleveland 31, week.  
**FRED HAYTON**: Western, R. I., 13, Brockton, Mass., 14-15, Providence 17, week.  
**FLORENCE BINDLEY**: Selma, Ala., 13, Mobile 14-15, Vicksburg, Miss., 17, Monroe, La., 18, Shreveport 19, Marshall, Tex., 20, Longview 21, Palestine 22, Galveston 23, Houston 24, week, Austin 25-9, San Antonio 30-31, Bryan 10, week, Waco 21, Temple 22, Fort Worth 24, Dallas 5.  
**FLEMING'S** Around the World: Texarkana, Tex., 13, Tyler 14, Palestine 15, Houston 17-18, Brenham 19, Galveston 20-2.  
**FRANK TANNHILL**: Wheeling, W. Va., 14-15.  
**FRANK JONES** St. Perkins Co.: Saccharappa, Me., 13, Machester, N. H., 14, Lowell, Mass., 15, Nashua, N. H., 17, Fitchburg 18, Salem 19, Chelsea 20.  
**FRANCES BISHOP**: Chicago 10, week.  
**FRED FULTON** Co.: Jerseyville, Ill., 10, week, Alton 17, week.  
**FRANK VINCENT** Co.: Little Falls, Minn., 13-15, Brainerd 17, week.  
**FENWICK ARMSTRONG**: Chatham, Ont., 10, week.  
**GEORGE C. MILNE**: Hamilton, Mo., 10.  
**GRIMMER-DAVIS** Co.: Colorado Springs, Colo., 17, Pueblo 18, Canyon 19, Leadville 20, Grand Island, Neb., 24, North Platte 25, Hastings 26, Lincoln 27, George S. Knight: Scranton, Pa., 13, Trenton, N. J., 14-15, Asbury Park 17, Plainfield 18, Orange 19, N. Y. City 24.  
**GRAY-STEPHENS** Co.: Baltimore 10, week.  
**GILBERT HUNTLEY** Co.: Richmond, Ind., 10, week.  
**GUS WILLIAMS**: Keokuk, Ia., 13, Burlington 14, Davenport 15, Chicago 17, week.  
**GOLDEN GIANT** Co.: N. Y. City 10, week, Brooklyn 17, week.  
**GRANHAM EARLE** Co.: Frankfort, Ind., 10, week, Lebanon 17, week, Noblesville 24, week.  
**HELEN BLYTHE**: Jackson, Miss., 13, Yazoo 24-15, Canton 17, Winona 18, Kosciusko 19, Aberdeen 20, West Point 21, Columbus, Ga., 22, Birmingham, Me., 24, Milledgeville, Miss., 25, Mobile, Ala., 26-7, Greenville, S. C., 28.  
**HELMER'S** Hearts of Oak: Brooklyn 10, week, Paterson, N. J., 17, week.  
**HENRY LIVING**: N. Y. City Nov. 7.  
**HODDMAN BLIND** Co.: Pittsburg 10, week, Philadelphia 17, week, Jersey City 24, week.  
**HELD BY THE ENEMY** No. 1: Elmira 17-18.  
**HOLE IN THE GROUND** Co.: Brooklyn 10, week, Montreal 17, week.  
**HENRY E. DICKY**: Philadelphia 17, week, Pittsburg 24, week.  
**HENRY CHANFRAU**: New London, Conn., 17, Waterbury 18, Bristol 19, Bridgeport 20-2, Brooklyn, E. D., 24, week.  
**HELMER ADRIEL**: Gloucester, Mass., 10, week, New Bedford 17, week, Chelsea 24-6.  
**HARBOR LIGHTS**: N. Y. City 10, week.  
**HARDIS-VON LACK** Co.: Northampton, Mass., 17, week.  
**HAR ATONEMENT** Co.: St. Louis 10, week, Kansas City 17, week, Chicago 24, two weeks.  
**HETTIE BERNARD CHASE**: Montreal 10, week, Troy 17, week.  
**IDA VAN CORTLAND**: Little Falls 10, week, Amsterdam 17, week, Saratoga 24, week, Flin's Falls 31, week.  
**IVY LEAF** Co.: Gloversville, N. Y., 14, Cohoes 15, Philadelphia 17, week, Wilkesbarre 24, Scranton 25, Pittsboro 26, Shamokin 27, Shenandoah 28, Danville 29, Williamsport 31.  
**J. A. BARNETT**: Troy, N. Y., 13-15, Rochester 20-2, Joseph Jefferson: Chicago 3, two weeks, N. Y. City 17, three weeks, Boston Nov. 7, week.  
**JOHN F. WARD**: Pittsburg 13, Sedalia, Mo., 14, Ft. Scott, Kas., 15, Fort Smith 17-19, Little Rock, Ark., 20-1, Pine Bluff 22, Hot Springs 24, Texarkana, Tex., 25, Palestine 26, Houston 27, Galveston 28-9.  
**JIM THE PENMAN** (Ada Dvas): Cleveland 10, week, Detroit 17, week, Cincinnati 24, week, St. Louis 31, week, Memphis 10, week.  
**JAMES COCHRAN**: Worcester, Mass., 17-19, week.  
**JOHN S. CLARK**: Philadelphia 10, two weeks, Baltimore 24, week.  
**JIM THE PENMAN** No. 2: Haverhill, Mass., 13, Concord, N. H., 14, Manchester, N. H., 15, Portsmouth 20, Portland, Me., 21-2.  
**JOHN MURPHY**: Wilkesbarre 13, Scranton 14-15, N. Y. City 17, week, Brooklyn 24, week, Elmira 25, N. Y., 3, Erie 4, Detroit 7-11.  
**JENNIE YRANMAN**: New Orleans 10, week, Galveston, Texas, 17-18, Houston 19, Austin 20, San Antonio 21.  
**JAMES WAINWRIGHT** Co.: Memphis 10, week, St. Louis 17, week, Ottawa, Ill., 24, Streator 25, Decatur 26, Quincy 27, Hannibal, Mo., 28, Columbus 29, Kansas City 31, week.  
**JAMES O'NEILL**: Holyoke, Mass., 13, Meriden, Ct., 14, New Haven 15, Brooklyn, E. D., 17, week, Columbus, O., 24-5, Springfield 26, Dayton 27, Indianapolis 28, Chicago 31, week.  
**JOHN S. MURPHY**: St. John 13-14, Halifax, N. S., 17, week.  
**J. B. POLK**: Hartford, Ct., 13-15, Utica, N. Y., 17, Watertown 18, Ithaca 19, Lawrence 17, Bigganton 22, Carbondale, Pa., 24, Milton, N. Y., Lancaster 26, York 27, Hagerstown, Md., 28, Staunton, Va., 29, Richmond 30, Nov. 1.  
**JOHN DILLON**: York, Neb., 13, Fremont 14, Sioux City, Ia., 15.  
**JULIA ANDERSON**: Waterville, Me., 13, Brunswick 14, Nashua, N. H., 15, Suncok 17.  
**KATE FORBETH**: San Francisco Sept. 26, three weeks.  
**KATE CASTLETON**: Baltimore 10, week, Washington 17, week, Trenton, N. J., 26.  
**KATE CLAXTON**: Buffalo 10, week, Niagara Falls 17, Jamestown 18, Zanesville, O., 19, Youngstown 20, Wheeling, W. Va., 21-2, Baltimore 24, week, Washington 31, week.  
**KINDERGARTEN** Co.: Brooklyn, E. D., 10, week, New York, R. I., 17, Fall River, Mass., 18, Bristol, R. I., 19, Woonsocket 20, Milford, Mass., 21, Waltham 22, KEEP IT DARK: Kansas City 10, week, Columbia, Me., 20.  
**KETTES RHODES**: New Brunswick, N. J., 10, week, Bristol, Pa., 17, week.  
**KENDALL COMEDY** Co.: Atlanta, Ga., 17-19.  
**KATIE PUTNAM**: Quincy, Ill., 14-15, Omaha, Neb., 17, week.  
**LOST IN NEW YORK** Co.: Brooklyn, N. Y., 17, week.  
**LIZZIE EVANS**: Little Rock, Ark., 13, Pine Bluff 17-15, Hot Springs 17-18, Texarkana 19, Honeygrove, Tex., 20, Paris 21, Denison 24, Sherman 25, McKinney 26, Dallas 27.  
**LAGARDERE** (Spectacle): N. Y. City 10, week, Brook 17, week.  
**LIGHTS OF LONDON**: Harlem, N. Y., 10, week, Bridgeport, Ct., 17-18.  
**LOUIS**: New Haven, Conn., 15, Worcester, Mass., 25-6, 31, week.  
**LOUIS RALPH**: Sherman Tex., 13, Paris 14-15, Honey Grove 17, Bonham 18, Galesville 19, Denton 20, Green Valley 21, McKinney 22, Cleburne 24, Terrell 25, Tyler 26, Columbus 27-8.  
**LA VOYAGE EN SUISSE**: Lincoln, Neb., 13, St. Joseph 14-15, Atchison, Kas., 17, Leavenworth 18, Topeka 19-20, Salina 21, Cleburne 22, Dallas 23, Pueblo 24, Leadville 25-9, Denver 31, week.

**LILLIAN OLCOFF**: Springfield, Mass., 14-15, New Haven 17-19, Hartford 20-2.  
**LEONARD BROTHERS**: Harrisburg, Pa., 10, week, Hagerstown, Ind., 17, week, Buffalo 24, week.  
**LOST IN THE SNOW** Co.: Pittsburg 10, week.  
**LOUIS LITTA**: Teubenville, O., 13, Canton 14, Alliance 15, Mansfield 17, Bucyrus 18, Bellefleur 19, No. Sidney 20, Piqua 21, Troy 22.  
**LITTLE NUGGET** Co.: Chicago 10, week, Joliet 17, Bloomington 18, Decatur 19, Springfield 20, Quincy 21, Booneville, Mo., 22, Kansas City 24, week, Leavenworth, Kas., 31, week.  
**LITTLE'S** World: San Antonio, Tex., 13-15, Austin 14, Waco 15.  
**LOUIS ARNOTT**: Pottsville, Pa., 10, week.  
**LOTTA**: Detroit 10, Cleveland 17, week.  
**LOUIS LORD**: Ottawa, Kas., 13-15, Lawrence 14-15, Carbondale 17-18.  
**LILLIAN KENNEDY**: Bridgeton, N. J., 10, week.  
**LOTTIE CHURCH**: Baltimore 10, week.  
**MARGARET MATTHEW**: St. Paul 10, week, Minneapolis 17, week, Portland, Ore., 25-6, San Francisco 31, week.  
**METAVEN'S** Tossing: Detroit 13-15, Toledo 17, Mich., 18, Muskegon 19, Grand Rapids 20, Battle Creek 21, Kalamazoo 22, Chicago 24, week.  
**MODJESKA**: Council Bluffs, Neb., 19-21, Sioux City, Ia., 22, Lincoln, Neb., 23.  
**MAMIE LEE**: Buffalo 10, week, Cleveland 17, week, Akron 24-6, Jamestown, N. Y., 27-9, Hoboken 31, week.  
**MONROE-RICE** Co.: Cleveland 10, week, Philadelphia 17, week.  
**MAUDE BAKER**: Washington 10, week, Baltimore 17, week, Washington 18, week, Cleveland 24, week.  
**MRS. D. P. BOWEN**: Augusta, Ga., 13-15, Birmingham 17-18, Selma 19-20, Montgomery 21-2.  
**MRS. LANGTRY**: N. Y. City Sept. 19, six weeks.  
**MAGGIE MITCHELL**: Ft. Madison, Ia., 13, Des Moines 14, Council Bluffs 15, Omaha 17-18, Lincoln 19, Grand Island 20, Cheyenne, W.T., 21-2, Denver 24, week.  
**MINNIE MADDERN**: Milwaukee 13-15, Oshkosh 17, Sheboygan 18, Appleton 19, Wausau 20, Chippewa Falls 21, Eau Claire 22.  
**MARGUERITE ST. JOHN** Co.: Brockville, Ont., 13, Kingston 14, Belleville 15, Brantford 17-18, Hamilton 19, London 21-2.  
**MAY ELSTON** Co. (Adelman's): Norwich, N. Y., 13, Cortland 14, Homer 15, Oneida 17, Seneca Falls 18, Auburn 19, Canandaigua 20, Lyons 21, Newark 22.  
**MILTON NOBLE**: Cheyenne, W.T., 13-15, Laramie 14, Rawlins, 15, Salt Lake City 17-20, Ogden 21, Portland, Ore., 22, week, San Francisco Nov. 14, three weeks.  
**MOULTON'S** Dramatic Co.: Rutland, Vt., 10, week, Amesbury, Mass., 17, week.  
**MICHAEL STROGOFF** Co.: Amesbury, Mass., 12-14, Marlboro 15.  
**MARIE PRESCOTT**: Belleville, Ill., 13, Cairo 14-15, Paducah 17, Hopkinsville 18-19, Nashville 20-2, Aberdeen, Miss., 24, week, Birmingham, Ala., Nov. 1.  
**MYRA GOODWIN**: Jersey City 10, week, Boston 17, week.  
**MATTIE VICKERS**: Dodge City, Kas., 18-19, Garden City 20, Kansas 22.  
**MURRAY AND MURPHY**: Kenton, O., 13, Springfield 14, Dayton 15, Indianapolis 17-18, Louisville 19, week, Springfield, Ill., 21, Bloomington 22, Decatur 23, Danville 24, Lafayette, Ind., 26, Logansport 27, Ft. Wayne 28, Jackson, Mich., 29, Detroit 31, Nov. 2, Battle Creek 3, Kalamazoo 4, Fall River, Mass., 5, Bangor 14, Allentown 15, Doylestown 17, Chester 18, Westchester 19.  
**MY GRADUATE** Co.: St. Louis 10, week, Nashville 17-19, Memphis 20-2.  
**MARTY** Co.: New Orleans 10, three weeks.  
**MORA**: Amsterdam, N. Y., 10, week.  
**MYRA-THORN** Co.: Tarrytown, N. C., 13-15.  
**NEWTON BRASS** (Lost in London): Troy 10, week, Montreal 17, week, Ottawa 24-5, Kingston 26, Belleville 27, Hamilton 28-9, Buffalo 31, week, Cleveland Nov. 7, week.  
**N. C. GOODWIN**: Kansas City 10, week, Leavenworth, Kas., 17, Atchison 18, Omaha, Neb., 19, Des Moines, Ia., 20, Iowa City 21, Davenport 22, Chicago 24, two weeks.  
**NELLIE WALTERS**: Waukon, Ia., 10, week.  
**NELLIE BOYD**: Dallas 13-15, Corsicana 14-15, Tyler 17, Greenville 18, McKinney 19, Shreveport, La., 20-1, Paris 22-7, Texarkana 28-9, Hot Springs, Ark., 31-Nov. 1, Little Rock 2, Pine Bluff 4-5.  
**NATURAL GAS**: Minneapolis 10, week.  
**NATURAL GAS** Co.: Nashville 15-15.  
**NORRIS'S** Claim: Philadelphia 10, week.  
**N. S. WOOD**: Indianapolis 13, week.  
**NATURAL GAS**: Parkersburg, W. Va., 13-15, Marietta, O., 17-19, Cambridge 20, Newark 21-2.  
**OSBOURNE-STOCKWELL** Co.: Marysville, Cal., 13-15, Chico 14-15, Sacramento 17-19, Wood and So. Stockton 21-2, Merced 24, Fresno 25-6, Visalia 27, Tulare 28, Bakersfield 29, Los Angeles 30, week.  
**ONLY A FARMER'S DAUGHTER** Co.: Fort Huron, Mich., 13, Caro 14, Vassar 15, Bay City 17, E. Saginaw 18, St. Louis 19, Ionia 20, Grand Rapids 21, Kalamazoo 22, Cadillac 24-6, Petoskey 26, Mackinaw 27, Marquette 28.  
**OLIVER WREN** Co.: Nunda, N. Y., 13, Addison 14, Oakland, Pa., 15.  
**ON THE RIO GRANDE**: Cleveland 10, week, Fort Wayne, Ind., 17, Logansport 18, Crawfordville 19, Decatur, Ill., 20, Quincy 21, Springfield 22, St. Louis 24, week, Chicago 31, two weeks.  
**ONE OF THE BRAVEST**: Cincinnati 17, week.  
**OUR COUNTRY GIRL**: St. Louis, 17, Sulphur Springs 18-19, Greenville 21-2.  
**OUR RAILROAD MEN**: Syracuse 10, week.  
**ULLIE KEDPATHE**: Wheeling, W. Va., 20-2.  
**PARLOR MATINEE** Co.: Louisville 10, week, Cincinnati 17, week, Pittsburg 24, week, Waco, W. Va., 31-Nov. 1, Zanesville, O., 2, Columbus 3, 4, Springfield 5, PLUM PUDDING Co.: Nevada, Mo., 13, Rich Hill 14, Butler 15.  
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**PECK'S** Bad Boy Co. (



## The Actresses' Corner.



Probably an army of women are wiping their faces up, instead of down or sideways, with their towels to day, since a paper Sunday solemnly recommended it. This the journal assured its readers prevented the adipose tissues from sagging—or something. To exercise a certain set of muscles, in order to counteract wrinkles, "a piece of wash leather" was to be "held tightly by the teeth and chewed on without opening the molar." How many of my sex are sitting up with liver-pads, cork soles or sections of booting in their mouths, I can't say. Another army, more than likely.

There's nothing under Heaven that is said to prevent wrinkles or bring out hair that won't find millions to try it. Do you ever stop to think, my dear friends, that with the resources of a prince, Albert Edward is bald as a pound of Philadelphia butter? That, with the most famous chemists and cosmetic builders of the world about her throne, Eugenie fled from Paris with as many wrinkles on her royal mug as an actress will find in a satin train during a season of one-night-stands? If there was any remedy for these calamities, would royalty be hairless or beauty decay? Not much.

The world was never so full of appliances for fighting the enemy Time, and the discovery that ninety-nine things are utterly worthless don't prevent the hundredth from being warmly welcomed and thoroughly tested. It's a good thing for us if no more dangerous remedies than wiping the face up instead of down, and chewing on wash-leather, is proposed. I met a little French woman, the other day, whom I remember as fair and pretty some few years ago. An unsightly white and irregular scar streamed down one cheek; a patch covered her chin, and several streaks of bluish white of a finer texture than the rest of her face intersected her nose and forehead. I looked with pity at her poor scarred face; it had much the appearance of such burns as I have seen produced by exploding lamps, that have scattered burning fluid over unfortunate creatures. I hesitated to notice her calamity, when she spoke of it herself.

"You see my dreadful change in the face; is it not terrible?"

"How did the accident occur, madame? It is a wonder you escaped with your life," said I.

"It was no accident. It was done on purpose."

"I thought of the Maitre d'Ecole in 'The Mysteries of Paris';" had she washed her face in vitriol? Then she proceeded to explain her misfortune, brought on herself by this senseless craze to arrest the work of time. In Paris three years ago some chemist opened a studio for the reconstruction of female faces. They had to submit to a painful application of dangerous lotions, that slowly removed the cuticle. Mme. S. got acquainted with an assistant in this laboratory, who gave her a bottle of the principal ingredient used in Monsieur's treatment. Madame undertook to do it herself. It produced frightful sores all over her face. She laid in a hospital month, and when she left it was in the scarred and disfigured condition I saw. She had begun a suit against the chemist, but it amounted to nothing, as the man had not sold the preparation to her. Neither had it been properly used, as some emollient should have accompanied it.

The case was thoroughly ventilated; the terrible result of using Monsieur's complexion cure was reported in the papers; but it didn't hurt his business; it rather advertised it, and the rush for places in that quack's hospital goes on, though no one ever benefited by the treatment.

An old lady with a hideous brownish skin, almost like parchment, told me yesterday she had used something called Calla Pith for years. It was such a preservative for the complexion, I looked at the old drumhead and asked with interest where she procured it, that I might never by accident get into the place.

It don't seem that the small hats help the poor theatre going man much. The new styles shut out as much as the old. As the Dutchman said: "They are more higher up as they were wider out." At a recent Dock-stader performance a little boy convulsed the company by climbing upon the seat between his father and mother and peeping between the feathers of the hat in front.

"I can see here real good," he cried, "when she holds the little tails still."

There's always one style of hat makes the hit of the season. It's the Boulanger this Fall. The wide, closely turned up flaps at the side are becoming to all kinds of faces, and the popular fancy for a mass of wings rising Phoenix like at the front does not seem to abate.

A young lady not wholly up in recent French history was explaining to a friend in Macy's that the bakers in Paris wear hats of this shape, and hence the name Boulanger.

Speaking of Macy's, I wonder when the Macy Opera company will take the road. The

perpetual rehearsals of operatic selections in the different departments goes on with industry and enthusiasm. I find the basso is with the parados, but the tenors are doing well at the novelty velvet counter. I sat on a revolving stool quite delighted the other day. A young woman has a bit of desk whereat she tots up purchase-checks. I waited while she suffered mine up, and this is the sort of thing I heard and saw. Young man with pink Albert scarf, eight-haired moustache; young man with pearl-white neckcloth, no chin to speak of, and no hair to look at; young man very sloping shouldered, weak in eyes and legs; all tenors; several ladies shopping.

First tenor sings—"Ah, I have longed to rest y-rest—dollar-forty-nine—on the earth's quiet breast—y-breast—did you say two yards?—Lo longed to rest y-rest—Cash! Lost Leonardo—ra—we're out of the darker shade—Cash!!"

Second tenor—"In the gloaming. Oh, my darling—have we any more of this in the stock?"

Third tenor—"Here, Cash!—I'll send up and see—Peek-a-boo—Peek-a-boo!"

Here there's a grand combine: "Lost Leonardo—one-dollar-ten—Cash!—hurry up—I long to rest—you'll find that lower down—in the gloaming—Peek-a-boo—here's your change—Cash!!!"

I drop out from the rehearsal, but the management is to be congratulated. The voices of the company are not quite up to the mark, but they possess so much industry and application they must improve. To be sure, they are hampered by the wants of customers and the continual interruptions of people desiring to buy something, and the Macy Opera company will get on the road sooner if the vocalists of the novelty velvet counter are put down stairs in the wooden-ware department. There's not the demand in New York society for palls and mops that there is for trimming velvets. The tenors will get better chances for practice, Frou-Frou.

## London News and Gossip.

LONDON, Sept. 28.

Lydia Thompson opened the Strand Theatre last Wednesday evening with Alfred Cellier's Sultan of Mocha, and with great success. What is more, Lydia's niece, the lovely Violet, had a most enthusiastic reception, though beforehand she had expressed considerable apprehension as to what might be done by the De Bensaude faction to burst up the show. That very morning Miss Cameron had, by her counsel, applied to Justice Charles in the Chancery Division of the High Court of Justice for an interim injunction to restrain her husband from interfering with, annoying or molesting her, in violation of a covenant contained in the deed of separation which had been drawn up between the parties. In reply to this De Bensaude's counsel denied that his client had broken the covenant, but was prepared to give an undertaking in the terms of the notice of motion providing that Violet on her part would undertake not to receive the Earl of Lonsdale at her house in the meantime. This undertaking Violet's counsel peremptorily refused to give, but instead produced voluminous evidence of "molestation" and "annoyance" from David to Violet. Hereupon David's counsel once again declared that his client had expended "thousands of pounds" upon his wife since their marriage; that he had only consented to withdraw his divorce petition against her and Lord Lonsdale on the solemn assurance of both his wife and her mother that no impropriety had taken place; that he subsequently found out that Violet and the Earl were living as man and wife under the names of Mr. and Mrs. Thompson; and that, being "horri-fied" by this discovery, he set a watch on his wife's movements and on August 9 discovered for the first time that in May last she gave birth to a female illegitimate child which was registered by her in the name of "Lydia Lowther"—Lowther being the family name of the Earl of Lonsdale. In response to these allegations Violet's counsel declared that De Bensaude knew all about this when he accepted the £750 in discharge of all claims, and this being true, he (the learned counsel) submitted that he had made out a case for an injunction. The judge thought so, too, and therefore granted the injunction until the trial of the action or further order.

These unsavory proceedings being writ in large in all the glory of evening paper print, acted as an additional re-cla-me for The Sultan of Mocha, and a general opinion gaining ground that there was very little of the white man about De Bensaude, either morally or physically, considerable revulsion of feeling took place, and Violet got the best of it, with the result already stated.

The Sultan of Mocha was written by Alfred Cellier about fifteen years ago, and produced in Manchester, without ever doing much good. Four or five years later it was brought to London and produced at the St. James' under Mrs. John Wood's management. Here again it was unsuccessful—mainly, as many thought, owing to its phenomenally bad book. Years rolled on, and Alfred Cellier became a shining light in the musical world, and the brilliant success of Dorothy having set the seal upon his fame, it occurred to Lydia Thompson and Captain Balbridge, of Manchester (who had been concerned in the original production of The Sultan of Mocha), that it would be good business to have another book fitted to the early failure, and to give it yet another chance. This was accordingly done, and, thanks to competent casting, a brilliant mise-en-scene, and the stage management of Charles Harris, the end has justified the means.

The new book turned on is the work of W. Lestock, an actor, formerly of the Vaudeville company, who has written one or two curtain-raisers. It is chiefly conspicuous for topical allusions, and deals with all sorts of conditions of newspaper items; but since it affords any amount of opportunity for the low comedian's

gas, and as, moreover, the management have had the wit to discover and engage a really comic low comedian, the result is tolerably satisfactory.

The story is as thin as ever. Dolly, an Admiral's daughter, is in love with Peter, an able seaman, and for that and other reasons rejects the addresses of Sneak, a piratical loafer. Whereupon Sneak kidnaps Dolly and her friend Lucy, and sails away with them to Mocha, with a view to disposing of the girls to the local Sultan. Of course, Peter and the Admiral and everybody else who appeared in the first act followed in pursuit. Equally, of course, Dolly catches the Sultan's eye, and he catches hold of her and resolves to make her his. In the fullness of time—that is to say, in the third act—Peter and Co. rescue the girls, and when the curtain falls they are supposed to be all ready to return to England.

Henry Bracy, as Peter, looked and sang much better than he acted. He might easily do this and yet his appearance and his singing might be nothing to boast of. So I will explain that I mean to say he looked very handsome and sang splendidly. Violet Cameron, of course, played Dolly, and when she had got over her nervousness, exhibited (for her) considerable vivacity. Another vivacious young person in the cast was Madeline Shirley, who represented Lucy. The Sultan is a baritone role, and an adequate representative—musically and physically—was found in Ernest Birch, a concert singer, who had not previously played in comic opera. Birch succeeded better with the operatic than the comic portion of his task. He has a good voice, but a plentiful lack of humor. Sneak, the low comedian, was played by Charles Danby, who at once leaped into popular favor. Nobody else in the cast requires notice.

Musically The Sultan of Mocha is inferior to Dorothy, but this is not (as some of the clever critics will have it) because The Sultan is "an earlier work" of Cellier's. Unless I am very much mistaken, the music for Dorothy was written (and produced) before The Sultan of Mocha was ever thought of. But it was then called Nell Gwynne, and the book (Farnie's) was a bad one; whereas the librettist turned it on Planquette, and Cellier, taking back his music, saved it up till he found B. C. Stephenson—with the results which we all now know. There is much musically writing in The Sultan of Mocha and many gems of melody, but as a whole it is less catchy than Dorothy. It has, however, one valuable quality in common with that opera, and indeed with most high-class work—in that it grows upon you the more you hear it. The best number in the score is a yawning song for the tenor. To this Bracy did full justice, and he received for his pains what the common or garden critics call "a perfect ovation."

Wilson Barrett has at last found a London house. He has taken the Globe, and will produce there in Christmas week the new melodrama which George Sims has written for him. Barrett will of course play the lead himself, and will be supported by Miss Eastlake and brother George. I am told that Wilson will also gather round him "the famous Princess' company." Seeing that E. S. Willard, its most famous member, will ere long probably burst forth as a full-blown manager on his own account, this statement must be taken under the reserves. It is not unlikely, however, that "Daddy" Herman will return to Barrett as business manager.

Mention of Herman reminds me that his last business management was for Agnes Hewitt at the Olympic—which also reminds me that it is said Agnes is going to marry one Darbishire, an old friend of the late Lytton Sotherton. A somewhat premature announcement last Sunday of the interesting event has, however, so upset the bride-elect that the ceremony is temporarily postponed.

## Openings.

(SPECIAL TO THE MIRROR.)

BUFFALO, Oct. 11.—William Callington, Jr. For Congress, turned people away from the Grand Central last night.

CHATTANOOGA, TENN., Oct. 11.—Emma Abbott's Nashville speech endorsed and ratified by a standing-room-only audience. Chattanooga shows her appreciation by a gift of solid silver yacht in full sail.

ALBANY, Oct. 10.—Charles T. Ellis opened in Albany last night. House packed to the doors. Stopped selling standing room before eight o'clock.

CHARLES A. WING.

BIDDEFORD, ME., Oct. 11.—Floy Crowell opened week's engagement last night in just to a house packed to the doors—the largest known in this city in years.

F. YATES, Manager City Opera House.

CHICAGO, Oct. 10.—Hanson new Fantasma opened at the Grand Opera House last night. Banner house of the season; hundreds turned away at a quarter past seven.

LEADVILLE, COLO., Oct. 10.—Milton Nobles played Oct. 8-10 to the largest business at regular prices ever done at the Opera House since its opening, and breaking his own record. Hundreds turned away. Entire house now sold for 11th. Third night, and repetition of Sire to So.

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